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# psa JOURNAL

OFFICIAL PUBLICATION  
OF THE  
PHOTOGRAPHIC SOCIETY  
OF AMERICA

Stereo Nature

Portrait Pointers

Movies Travel

VOLUME 22 • NUMBER 9 • SEPTEMBER, 1956



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(Exposure Index 32)

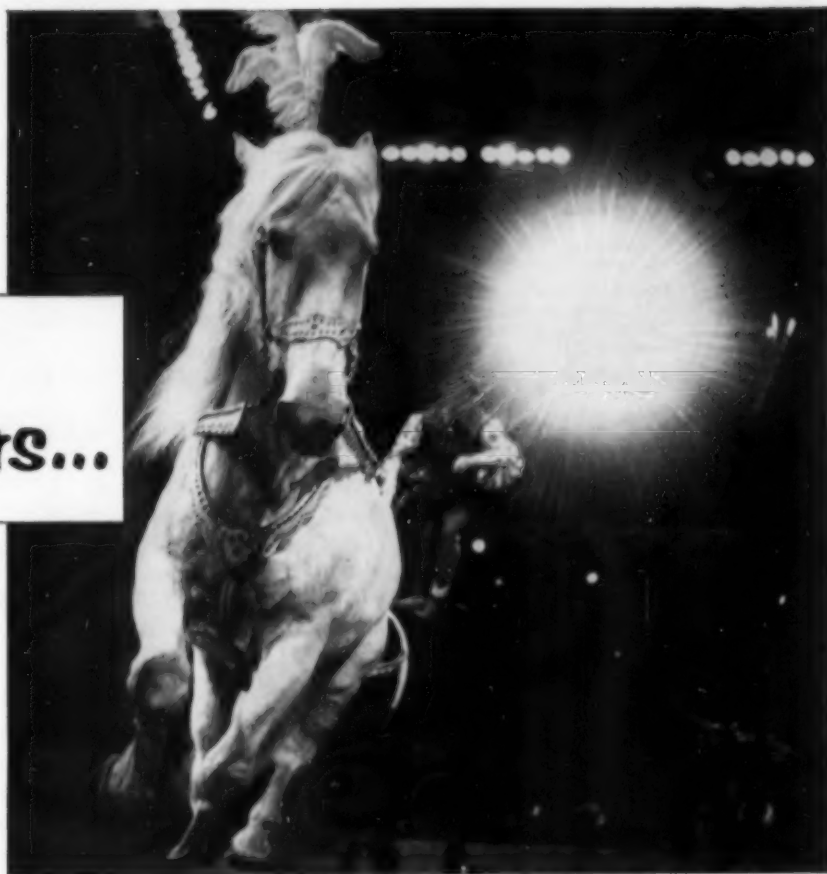
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# psa JOURNAL

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### The Editor's Corner

I've just finished reading Rex Frost's *Canadians* column. Have you read it yet? If not, do. No matter where you live.

Rex has written one of the most telling editorials we've seen in a long time. It is one of those things we wish we had written, and we're going to ride on it.

There will be many who won't like what we have to say here, but if they read both pieces and *think*, we think they will agree there is some truth, even if no merit in it.

Photography is growing. Sales figures prove that, in the U.S. as well as in Canada. And those people who are buying new cameras and burning up film are not joining clubs and PSA. Why?

Having been through this several times, having talked to people who did join and then quit or to people who couldn't be talked into joining, we think there is one answer which holds a germ of truth, and the seed of an answer.

In PSA and in most clubs, emphasis has been on the ART of photography. On the competition in the club, on getting salon acceptances, on racking up a Star Rating. Yet, if you analyze our membership, isn't it possible you'll find some people interested in

none of these aspects? Not that they are against them, for somebody else, they simply have other photographic interests.

These newcomers might be interested if we offered to show them a way to better pictures, not our idea of better pictures, but *their* idea. Would they be entrapped by an offer to learn how to make enlargements (maybe we should say *big prints*) of their favorite baby pictures; if we could teach them how to make *indoor* movies; if we could turn their two good pictures per roll into six; if we could show them how to put their slides up on a big screen, or even make prints of them to send around to the family; or simply to show them how pictures are made with the head included, without the movie camera wobbling all over the lawn, with stereo shots that are a little more interesting than the post cards they could have bought?

Perhaps they have no interest *now* in the camera as an art tool. Perhaps their immediate interest is in a family record. Or in recording another hobby.

Perhaps they might in the future develop an interest in the art of photography, as they learned to read after they learned to talk; as they learned to walk after they learned to crawl. (Cont. on p. 47)





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## PSA Facts

Each year, just about this time, many PSAs turn their thoughts to the Honors list. So-and-so should get one, maybe I'll get one, and so on.

This time of year is half a year late to be thinking about honors! The lists closed last April. Nominations for 1957 will close next April, so start thinking now about the ones you think are worthy. Why so long?

Well, PSA Honors are something not lightly conferred. Each candidate must have a sponsor and two endorsers. The sponsor states the case for the candidate on the special nominating form. The endorsers must independently report their reasons in reply to a query from the Honors Committee. In some cases the Division Honors Proposal Committee is asked for further information. The members of the Honors Committee examine each application carefully, may even

investigate the candidate independently before they vote on the application.

Why all the investigation? Simply because an award, to honor the recipient, must have some standard of quality. Look at the last page of the 1956 Directory. There are the fields for which an honor can be conferred. Note that there are no "point scores," no special tests, no special exhibits, only achievement and service.

This service need not be within the confines of PSA activity, preferably it is service to all photography. An exhibition record is not enough in itself, nor is long service as a club officer. A long record as a teacher, service over a wide area in stimulating photography, invention or development of new methods, application of photography to new fields or wider use in an old one, these are some of the things which earn an Honor. Many who have earned them are never nominated. Look around you.

## The President Reports

The time is short until the Denver Convention will be called to order. The program as planned has attracted favorable comment. It is my pleasure to recognize the tremendous amount of effort that has gone into arranging and co-ordinating the Convention program. Committee members have assembled a program of wide interest. There is much educational and entertaining material planned. To these members I extend appreciation from the Society. The Society is fortunate in being able to obtain programs of interest to its members. It is due to the generosity of those who present the lectures that this is possible. They have given freely of their knowledge and talent for our benefit. We are indebted to them for service so graciously granted.

The Journal has been the target of considerable criticism from time to time. Something or other wrong—no one liked it—etc. How many have sent in their suggestions to the Publications Committee on how to better the Journal? Several have sent in suggestions and I personally have received letters calling attention to pleasing features of our publication. Allen Stimson's questionnaire asking opinions will carry weight in deciding the type of Journal our Society should have. The color covers of the Journal have been well received. Help the Journal and it will help you.

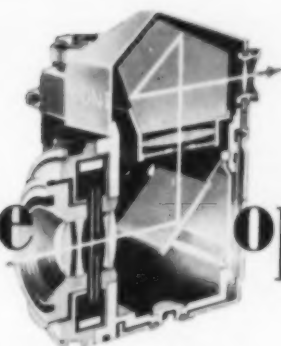
Orchids should be sent to those enterprising members of all Divisions for their faithful attention to the work required in maintaining the friendly spirit of PSA and for conscientiously performing the duties asked of them. Many of our members give freely of their time and effort to make PSA appreciated among all photographers. Many others strive to serve in anyway possible never expecting or specifically desiring any kind of recognition. They serve because they like to engage in photographic activities and help others to enjoy the good things that come with photography. Many are recognized for their attainments and receive Honors for these achievements. Many are never so recognized for some reason but they should know that they too participate in the honors bestowed by the Society. All have helped in building the spirit of cooperation with which our Society advances. Appreciation of the works and attainments of others incites each of us to strive for betterment of our own efforts and causes us to provide a better spirit of tolerance and harmony toward our fellow members.

There is a law which says "there is no gain without effort." Many obstacles and differences of opinion, confront us on all sides in our attempt to achieve whatever success may be offered. The true value is always commensurate with the difficulties involved. Many achieve Honors early in their career while many others must wait a long time for recognition due them. Those who are striving for Honors should not feel discouraged or lose heart if a delay has been suffered.

Certificates of Fellowship and Associate honors will be awarded at the Saturday night banquet at the Denver Convention. To the recipients of these awards I extend my very hearty congratulations and I look forward to greeting each of you personally.

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**Eastern Zone News**

Editor: George J. Munn, APSA  
37 Homestead Pl., Bergenfield, N. J.



John Vendel sent this picture in to prove that it wasn't all talks and demonstrations at the NECCC Field Day at Amherst. While some of the gang were off looking for nature shots, others were in the field of rye making natural shots. My, don't they look busy?

**MCCC Photo-Jamboree**

Its official, the date for the 2nd annual Photo-Jamboree of the Metropolitan Camera Club Council is November 3rd & 4th at the Hotel Martinique, Broadway at 32nd Street, New York and the program is starting to take shape.

Scheduled for Saturday at 1 P.M. is Fred Van Dyke, Master Photog., Bergenfield, N.J. Mr. Van Dyke will lecture and demonstrate Kodak's new Color Print Material Type C and exhibit his own color prints that have brought him international recognition.

Fred is the only professional to attain a Master's degree for his work in color only and last year had a one man exhibit in Kodak's Grand Central exhibition hall and also in the George Eastman House in Rochester. In addition to his photography Mr. Van Dyke teaches, lectures and judges, he has written many articles on color photography for the PA of A magazine and appeared on the program at the 1954 PA of A convention in Chicago.

Following Mr. Van Dyke is the world's top Color Slide Exhibitor for 1955, David A. Murray, APSA, with a completely new and different lecture. Dave will tell how you too may make those prize winning prints and slides.

Mr. Murray is one of the Metropolitan areas most sought-after speakers and judges and those that have had the pleasure of listening to him, have had nothing but praise for his method of explaining each step to successful pictures.

Also planned are demonstrations of color film processing, binding, print finishing etc. The complete program will appear in this column next month. Don't forget the date, November 3 and 4, and plan now to attend.

**Springfield (Mass) PS**

Yvonne L. Johnson sends the following

regarding the Springfield PS, "The SPS had a very successful year. We have just received word from Maury Lank that in the B group of the National Inter-club Color Slide Competitions we received the plaque for first place for the season. We just missed the June plaque by one point. Out of five monthly awards we received three of them in June."

"We were also notified by Leslie Campbell that our club won the trophy for high score for the year in the New England CCC. We think we did very well with our two PSA monthly plaques, and the two yearly awards."

Ed. note—We think so too and congratulate all the members of the Springfield PS.

**Amherst CC**

This active New England club has assigned subjects for all monthly competitions in both color and black and white in both class A & B. This coming year will be the first time that Amherst has a class B in color and all members may compete except last year's top winners. I also read with interest in the club news, that prints no larger than 8 x 10 are eligible for competition. John Vendell was the top print maker for the past year and Leslie Campbell tops in color.

**New England Outing**

By way of the Note-Book of Nature Portfolio #2 and written by Council president Leslie Campbell comes word that the NECCC Summer Outing was a huge success, with camera fans from all over New England participating. Featured programs were presented by Barbara Green, FPSA, Arthur Mawhinney, FPSA and Warren Savary, FPSA.

(See Eastern, p. 45)





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## Central Zone News

Editor: Dr. Wm. W. Tribbey  
1265 Union Ave., Memphis 4, Tenn.

### Texas

L. E. Stagg and S. D. Chambers, newly  
elected District Representatives for Texas,  
have agreed, with the consent of Joe Ken-  
nedy, that they will work together in cov-  
ering the state of Texas during the next  
year. L. E. intends to concentrate on work  
with camera clubs while S. D. will be in-  
terested in the individual. S. D. says their  
only goal is to promote PSA in Texas. He  
believes they will be needing more Area  
Representatives as well as more help from  
the present AR's.

Fred Schmidt, of the San Antonio Camera  
Club has prepared a demonstration for his  
own club on mounting prints for exhibition  
in salons. He demonstrates the rudiments of  
print mounting and stresses some of the  
rules pertaining to good taste in accordance  
with generally accepted methods of mount-  
ing, titling and affixing one's signature to  
a print.

The Convair CC of Fort Worth recently  
had a movie program which was presented  
by Jim House, club President. Wayne Nolen  
exhibited several types of movie cameras  
as well as other equipment at this meeting.

The Fort Worth CC now boasts a total of  
66 paid up members. One of their outstand-  
ing programs will concern the photograph-  
ing of reptiles. This will be presented by  
Lewis Ramsey, professor of Mathematics at  
Texas Christian University.

One of the recent programs of the Fort  
Worth Cinema Club consisted of lessons on  
how to hold the camera, learning to read the  
meter, and getting ready for shooting from  
a script for a club movie. Results of this  
work by the members of Fort Worth CC  
will be exhibited at a future meeting.

At a recent meeting, Frank Bennett and  
Nick Koutsoubos were elected new directors  
of Fort Worth Cinema Club. Other officers  
are James McGill, President and August  
Bartholet, Vice-president. Neil Mann is still  
Secretary-treasurer and other directors are  
Vic Thornton, Bill Sutton, Bennett and  
Koutsoubos.

August Bartholet sends along with his  
usually interesting material, a photograph  
of a new color film plant to be built in  
Fort Worth. The name of the new organi-  
zation is to be Color Laboratories, Inc. The  
building site is in the 4500 block of Camp  
Bowie. It will have 11,400 square feet of  
floor space.

### Oklahoma

Final bulletin of the Oklahoma CC was  
issued on July 20. This means the last issue  
for the year 1955-56. New officers of Okla-  
homa CC are: Roger Riddle, President;  
Burt Sponhaltz, Vice-president; J. M. Rider,  
Treasurer; Secretary, Polly Hooper; J. M.  
Matthews, Executive Committee. All of  
these officers will be installed in September.  
Mrs. J. A. Bush, in her latest issue of "Hypo  
Check", club bulletin of Oklahoma CC,  
states that "nail-biting sessions" are now  
being held by the Executive Committee,  
together with old and new officers, to plan  
programs for the coming season of 1956-57  
which opens in September.

About 36 members of Oklahoma CC  
traveled to Ponca City to attend the Photo  
Pageant there as guests of the Kay Camera

Club. This included a print and slide com-  
petition. There were also guests from Tulsa,  
Bartlesville, Stillwater, Oklahoma, and Col-  
feyville, Kansas.

Oklahoma CC's annual banquet was a  
great success. 87 members and wives, sweet-  
hearts and guests were present at Glen's  
Hik'ry Inn. Following dinner, Joe Kennedy  
gave a very interesting talk on his famous  
dye transfer process, showing each step in  
making his beautiful color prints.

The following members of Oklahoma CC  
have one and two star ratings, either in  
Pictorial or Nature photography or both:  
Harold Kuhlman, Frances Kuhlman, with  
stars in both Pictorial and Nature, Clark  
Hogan, also has stars in Pictorial and Na-  
ture, Edith Hogan, in Nature and Pictorial,  
J. A. Bush, in Pictorial. Members of this  
club certainly are entitled to be proud of  
these ratings.

### Indiana

The Fine Arts CC of Evansville, has sent  
out over 3,000 entry forms for their In-  
ternational Salons. This has been done with  
the help of many of the members.

### Minnesota

According to Photo Flash, Official Organ  
of the Municipal Photo Club of St. Paul,  
Mr. Robert L. McFerran, FPSA, Chairman  
of the Minneapolis Council of Camera Clubs  
and MPC speaker for the Sept. 25th meet-  
ing, has invited the MPC to be the Council's  
guest at their outing planned for the Red  
Wing area. The Red Wing CC will be out-  
ing leader for the combined group and  
promises an enjoyable afternoon of fun and  
photography for everyone.

Some of the better programs of MPC,  
which took place recently, were centered  
around Action and Sports. These shots  
could include any athletic event but it was  
suggested that, for something different,  
members should try Rugby Field in St.  
Paul. Another good program consisted of a  
special portrait workshop. This was held at  
the International Institute. It was planned  
by Mrs. McGinn, Activities Director at the  
Institute. Mrs. McGinn had a number of  
models dressed in their native costumes to  
pose for members of MPC.

### North Central CCC

The various clubs of North Central CCC  
have received a questionnaire concerning the  
advisability of forming a Program Aid Divi-  
sion. Fred Hendee, of International Falls is  
very anxious to obtain data so that it can  
be digested and plans made to initiate this  
vital branch of the organization by next  
season. The survey asks information con-  
cerning the type of membership composing  
the individual clubs, and what is desired in  
the form of aid in programming.

North Central CCC has recently com-  
pleted the circuit of membership with a  
Traveling Slide Show, engineered by Frank  
Drapak of the Omaha CC. Frank says,  
"The traveling color slide show, that was  
the color division of the first annual in-  
vitational spring photographic salon at  
Omaha has completed its circuit of all of

(See Central Zone, page 47)



## ...truly a magic box

When it was first called the magic box, the camera was a light-tight wooden chamber, fitted with a meniscus lens, and the photographic process was a complicated series of manipulations with silver-coated copper plates, nitric acid, iodine, hot mercury baths and "hyposulphite of soda." This veritable alchemy of the nineteenth century "gave Nature the ability to reproduce itself," and was indeed magic to a public long seeking an inexpensive method of portraiture.

Today, photography has grown to meet more diverse demands. The magic box is here to stay, but it has undergone appropriate transformation. For example, the LEICA M-3, latest in the LEICA family of precision cameras, optics and scientific instruments embodies the most progressive mechanical advances of our modern photographic age.

Here is a camera designed for maximum versatility. It incorporates the finest high-speed optics and precisely-related components with an integrated system of automatic controls. Functional design makes the LEICA M-3 an ideal instrument of efficiency for the laboratory, the news photographer, or the amateur. For in the hands of one who must have precise action and dependable service in a camera, who wants to experience a new photographic ability with assurance of top-quality results, the M-3 performs with ease and facility beyond comparison.

See the LEICA M-3 for yourself. Become acquainted with its amazing adaptability to your photographic requirements, no matter how diversified they may be. A LEICA dealer will be pleased to demonstrate the M-3, truly a modern magic box.



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## Western Zone News

Editor: A. M. Hilton, APSA  
Route 3, Box 825, Porterville, Calif.

### Coming Events

We are now in September with so many activities before us in the West. By the time you receive this issue of the Journal we will be on our way to the PSA Convention in Denver which promises to be the best ever. Will see you there.

The next big event of the West will be the PSA Town Meeting presented by Northern California Council of Camera Clubs, in the Leamington Hotel, 19th and Franklin Streets, Oakland, Calif., October 20th and 21st. The Town Meeting is designed to help the beginner or anyone interested in photography. There will be lectures in all divisions with plenty of model shooting too. There will also be competitions in both color and B & W, color and movie clinics and lectures by top PSAers.

A special banquet is being prepared for Saturday evening Oct. 20th. Also a get-acquainted luncheon Saturday and Sunday and a 7:30 breakfast Sunday morning in the Victory Room.

Motion picture programs will be presented by the Northern California Council of Amateur Movie Clubs, "Curley" Thomas, Chairman.

Dr. Guilford H. Soules and Ellis Rhode, both District Representatives, are working hard to make this a tremendous event for you.

### PSA Roundup

The first fall PSA Roundup will be staged at Los Angeles Ambassador Hotel Sunday, Oct. 21st. As we write this in July we do not know what the program is to be, but are sure it will be TOPS as always.

### Another PSA Town Meeting

The San Joaquin Valley C. C. Council will again stage another PSA Town Meeting. This time it will be at Visalia, Calif. on November 3rd and 4th. Last year at Bakersfield the Council, with Berdell Dickins as Chairman, presented a huge and most successful PSA Town Meeting, but not alone, as the Southern Calif. Camera Club Council of Los Angeles Area and the Wind and Sun Council of Riverside Area, nearly 100 Clubs in all, joined to make it a big affair, as they will do this year. Scribner Kirk, president of the SJVCCC, will be Chairman. Top PSAers of the South West will present lectures and programs in all seven PSA Divisions. See next month's Journal for a more complete story.

### My Visit To Santa Barbara

Ye Western Zone Ed was invited to lecture at the Brooks Institute of Photography at Santa Barbara recently. On arrival was met by director Ernest Brooks a PSAer and Boris Dobro FPSA, FRPS. After a nice visit and luncheon, returned to the Institute where Richard G. Boyce, Dean of Faculty, guided us on a personally conducted tour of the Institute.

We have never seen a more elaborate setting and conveniences for the student; many completely equipped studios with live models furnished, excellent labs, dark rooms, processing equipment for black and white, and color film, including dye transfer, motion picture and the latest sound devices. There was also a complete photo

store with a stock to equal that of most city stores.

The building and grounds were beautiful, with walks and paths shaded with large native oaks, tree ferns, fuschias and begonias.

The program was at two p. m. with the entire student body present made up of young people from all over the world, one, an interesting chap from central Africa. Another intelligent fellow from Guatemala invited us to visit him in his native land in November, which we are planning to do.

While we were at dinner with Boris and Ann Dobro, we were surprised to hear that we were to give another lecture in the evening to members of four camera clubs, and on our arrival the house was full, even the standing room. The clubs, all PSAers, were Santa Barbara Camera Club, The Channel City Camera Club, The Brooks Camera Guild, and Bosworth Lemere and his Carpenteria Camera Group. We were glad to meet many of our top PSA friends. Among them were Emil Munch, APSA, James T. Johnson, APSA, Alfred (Nature Nate) Renfro, APSA, Alden M. Johnson and many others.

A great privilege to meet and talk to so many wonderful people.

### In The Wind and Sun

The first Bob Oefinger (quarterly) competition in the Wind and Sun Council got off to a good start with a showing of 86 prints in Redlands recently. Oriaka Bender (Redlands CC) captured first place, Bob Leatherman (Lens & Shutter Club of San Bernardino) second, and Daryl Schnell (Baldy View CC of Upland) third. These competitions, named for the late Bob Oefinger, are planned to stimulate individual achievement in black and white.

—Art Miller, Reporting

### News from the Northwest

Praise is never too late to mention as voiced by Bruce Carrick of the Spokane Camera Club in reporting on the PSA Regional to Portland, "This PSA Regional was the most inspiring photographic event I have ever attended." Praise can also be handed to this club for the many honors they have been winning in various PSA club activities and salon exhibitions.

Members of the 1:67 C.C. are aiding the Girl Scouts in the Bremerton area achieve photographic knowledge towards merit badge awards.

Phil Brassine, reporting

### El Camino Real

El Camino Real Color Pictorialists of Los Angeles, the camera club that boasts the greatest number of high-ranking members of PSA, held their annual banquet recently to honor last year's retiring officers and to install new ones. The new slate reads: President Jack McKeown; Vice-president, Lee Kline; Secretary, Veronica Scheetz; Treasurer, Bernard Purves. Directors, Alda Van Pappelendam, Fred Merrill, Floyd Norgaard, Louis Kay, Glenn Porter, Al Stewart, APSA and Irma Louise Rudd, APSA.

McPhegley, APSA, president of PSA, and his wife Margaret, are members of this (See Western Zone, page 47)





First the famous Sun Dials...  
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Good movies should be easy to take. Bell & Howell has always believed this. The Bell & Howell cameras you see above demonstrate this belief.

By reducing the mechanics of movie-making, Bell & Howell lets you *put more of yourself into every foot of film*. You can devote your attention and talent to composition, action and continuity. With Bell & Howell equipment, you can make easier movies... that are distinctly *your own*.

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**3 New 200-EE ELECTRIC EYE.** Truly remarkable camera action. Actually *sets itself*! An electric brain adjusts exposure continuously and automatically as you pan from sun to shade and back again. An outstanding example of imagination by Bell & Howell, \$289.95.



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# PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 23 *Modern Art and Modern Photography*, by John and Amy Walker, AAPSA.

No. 22, *This Is Stereo*, by Conrad Hordnick, APSA.

No. 21, *The Charm of Minute Creatures*, by Alfred Rento, APSA.

No. 20, *Photography Is An Art*, by Angel de Moya, Hon. PSA., FPSA. Making good prints.

No. 19, *Nearby and Closeup*, by Dr. B. J. Kaston, APSA, a nature subject by an expert.

No. 18, *Table Top Tricks*, by Laverne Bovair, FPSA.

No. 17, *Films, Facts and Fun*, by A. C. Shelton, APSA.

No. 16, *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15, *Let's Look Over Their Shoulders*, by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14, *Lighting Glass for Photography*, by June Nelson, APSA.

No. 13, *Birds in Color*, by Warren H. Savary, FPSA.

No. 12, *The Language of Pictures*, by P. H. Oelmann, Hon. PSA, FPSA.

No. 11, *Prints I'd Never Send To A Salon*, by George R. Hoxie, FPSA.

No. 10, *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9, *My Camera in Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8, *Let's Take Nature Pictures*, by Ruth Snice, APSA.

No. 7, *Abstractions*, by Sewell Peaslee Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge. Clubs or groups not members of PSA will be quoted prices upon request.

Clubs which have not used a lecture and want to order, or want information, should write to:

Luther A. Clement  
7705-B Lucretia Mott Way  
Philadelphia 17, Pa.

## South of the Border

Editor J. L. Zakany  
V. Carranza 69, México, D. F.

### Argentina

Federation Internationale de L'Art Photographique, (FIAP) has conferred honors on a numerous group of Argentinian photographers, members of Foto Club Buenos Aires, Foto Club Paraná, Foto Club Santa Fé, Foto Club Bahía Blanca, Foto Club Punta Alta and Peña Fotográfica Rosarina. Heading the list is Prof. Hiram G. Calógero, with the top honor of Honorary Excellence FIAP (Hon. EFIAP), for his outstanding job in promoting photography.

If plans jell, Dr. Leo Lencioni, Secretary of Federación Argentina de Fotografía will attend the Denver Convention.

### Mexico

FIAP has conferred honors on Mexican photographers, members of CFM, as follows: Hon. EFIAP on Arturo Vives S., Hon. CFM; Mario Sabaté, Hon. CFM, APSA; and Manuel Ampudia, Hon. CFM, APSA. Excellence FIAP (EFIAP) on Bertil Muntzing, ACFM; and José Turu, Hon. CFM, APSA. Artist FIAP (AFIAP) on 14 others. Some of these fellows are going to have more letters following their names, than in the names themselves. J. L. Zakany, FCFM, won the first place medal in the Color Division's International Color Slide Competition for Individuals, last May, with "Hurling the Net," taken last March on CFM's photographic tour to Lake Catemaco, State of Veracruz, of great pictorial possibilities. He also had an H. M. with "Return of the Aztecs' Eagle," a double exposed night shot.

### Argentina

La Federation Internationale de L'Art Photographique, (FIAP) ha conferido honores en un numeroso grupo de fotógrafos Argentinos, miembros de los Foto Clubes: Buenos Aires, Paraná, Santa Fé, Bahía Blanca, Punta Alta y Peña Fotográfica Rosarina. Encabeza la lista el Prof. Hiram G. Calógero, con el máximo honor de Excelencia Honoraria FIAP (Hon. EFIAP), en mérito de su extraordinaria labor en pro de la fotografía. El Dr. Leo Lencioni, Secretario de la Federación Argentina de Fotografía, espera poder asistir a la Convención de la PSA en Denver.

### Mexico

La FIAP ha conferido honores a varios Fotógrafos Mexicanos miembros del CFM, como sigue: Hon. EFIAP a Arturo Vives, Hon. CFM; Mario Sabaté, Hon. CFM, APSA y Manuel Ampudia, Hon. CFM, APSA. Excelencia FIAP (EFIAP) a Bertil Muntzing, ACFM y José Turu, Hon. CFM, APSA. Artista FIAP (AFIAP) a otros catorce. Algunos de éstos señores van a tener más siglas después de sus nombres, que letras en los mismos. René Cacheaux, FCFM, Co-Editor reporta: J. L. Zakany, FCFM, ganó la medalla de primer lugar en el Concurso Internacional de Transparencias de Color, organizado por la Sección de Color de la PSA, del mes de mayo, con "Arrojando la Red," tomada en las excursión del CFM, a las fotogénicas Lagunas de Catemaco, Edo. de Veracruz. Obtuvo también mención honorífica con "Retorno del Águila Azteca," nocturna en doble exposición.

## RECORDED LECTURES

FRED H. KUEHL, APSA  
2001-46th St.,  
Rock Island, Ill.

Just look! 23 lectures to choose from! More in the making! Still better service to the clubs through an expanded distribution setup! Dependable programs!

Yes, those are some of the real advantages in using Recorded Lectures to balance your club's program schedule. While we do not advocate a monthly "diet" of RLPs, we do advise that you work in 2 or 3 of them each year with your available "live" programs. That is the way, we believe, to provide any club with a well balanced yearly "menu" of programs.

RLP is well known for its efficient, friendly, and dependable service. Now it is going to be still better. Three more distribution centers have just been established for the winter season coming. This expansion will mean that each RLP Distributor will serve fewer clubs, thus providing for greater ease in scheduling the lectures that you may want.

If you are a member of a club that has not "tasted" Recorded Lectures as yet, have someone drop a line to Mr. Luther Clement (this address is at the bottom of the adjoining

RLP box of lectures), and ask for a catalog which tells all about RLP; such as the cost, how to order, where to order, and what to order. OR BETTER YET, why don't you drop a line, even a post card? Does not cost a thing but a little effort, and you will always be glad that you did.

Whether your club has enjoyed and benefited from Recorded Lectures in the past, or if your club is one that should benefit in the future, here are a couple of suggestions on very popular lectures.

Lecture #7, *ABSTRACTIONS*, by Sewell Peaslee Wright, FPSA, is not as abstract as the title indicates. Spee presented this lecture in similar form at the Boston Convention last October, and it is a fine program for the pictorialist. Spee brings you a new look at the common every-day things around us which can be photographed with imagination. It will give ideas.

Lecture #15, *LET'S PEEK OVER THEIR SHOULDERS*, is by that pair of nature photographers, Lou Gibson, FPSA, and Lou Quitt, APSA. They discuss, while you eavesdrop, the endless and fascinating possibilities in nature photography. The sensational highlight of the lecture is the sequence shots of the life of a Monarch Butterfly from egg to full growth. With 63 brilliant color slides, you will appreciate much more the beauty in all nature. One does not have to be a nature lover, nor a color photographer, to enjoy this and learn much.

Remember, the above two lectures are but two of 23, with more in the making. RLP is all set to serve you.

## CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS  
392 Hope St., Glenbrook, Conn.

Another busy club season is about to swing into high gear and there are probably many newly appointed program chairmen who are facing the facts of camera club life for the first time. To add something to the morale of these good people, we're happy to relinquish the podium this month to Raymond G. Rosenhagen of Kalamazoo, Michigan. Ray has some very helpful advice to offer in an article published originally in "The Counsellor," bulletin of the Southwestern Michigan CC Council. Its title is "Me, a Program Chairman?" and that's just about what these new officers are muttering as they begin to realize the responsibilities they've suddenly acquired.

Here's what Ray has to say:

"Ugh . . . I'm stuck with that program job. Well, no time to worry about it now."

"Is that you talking? No, it couldn't be. You have more sense of responsibility. You wouldn't lay down on the job, but dig right in."

"Last year's program would be the place to start digging. Certainly we would not want the same. That is monotony in the purest sense of boredom. The death toll of a club. Your group has changed over the year, analyze these changes to determine the special help which is needed."

"This might be in print quality, print presentation, spotting, toning, subject matter, composition, mounting, ideas and judging. If the group is majority color, then some aids in color harmony, exposure, binding might be warranted."

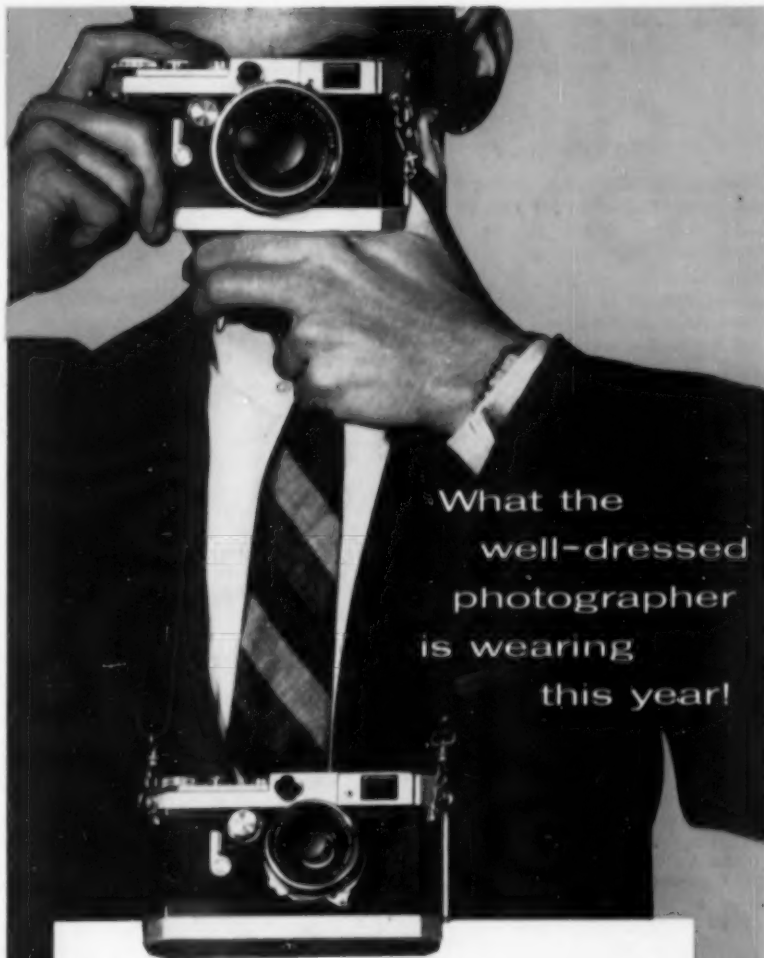
"There are always beginners, middlers and topnotchers in a healthy club. Create a program to please, diversify, twist, stretch and excite the members to higher pinnacles."

"The biggest obstacle is to know what you want, then the next barrier is where to find the material. Try the advanced members of neighboring clubs. Contact the local art teachers, art director, even the lowly artist."

PSA is another source, either directly from the organization or from any PSA member. Here you can get lectures recorded on tape with slides, exhibition prints, judges, speakers . . . practically anything you want. The commercial concerns also have lectures and demonstrations. Don't belittle your town's commercial photographer, the portrait photographer, the industrial photographer. *Never forget the possibilities of your own members.* Pick the brains of the best . . . be a photographic culture. There are some nice vultures who soar to great heights . . . ride with them.

"Now that you know where to get the material, the next thing is how to get it. That's simple, ask for it!"

"Photographers are a gregarious lot, friendly and with a generous sprinkling of willingness to help. If you can personally contact the person, do so. A long distance call for fifty cents can do wonders. So, call on your Council members. Your local (See Camera Clubs, p. 47)



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# PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



**MEMBER**  
No. 12



**MEMBER**  
No. 9

Cuts  
Actual  
Size



**MEMBER**  
No. 7



**MEMBER**  
No. 5

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**Photographic Society of America**  
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## Canadiana

Editor: Rex Frost, FPSA  
37 Bloor St., W., Toronto

### Calgary "Stampede" Salon

One advantage of holding a photographic salon in conjunction with a large public exhibition was pointed up in the foreword to the 14th annual Calgary "Stampede" Salon of Pictorial Photography catalogue.

The big Calgary "Stampede" is an event which draws attendance and major interest of spectators on a nation wide scale. Newspapers in Eastern Canada carried daily reports and photographs of the big western show. General attendance, according to the salon catalogue topped the half million mark. The salon of pictorial photography shown in the Fine Arts Division of the Exhibition is said to have attracted over 30,000 visitors.

This may be relatively a small proportion of the grand "Stampede" attendance figure, but it is vastly larger than the number of people who normally would drop in to see an international photographic salon housed in an Art Gallery or other exclusive establishment of that calibre.

The press prominence given the "Stampede" show in the east has prompted Gordon Sinclair, a wide-eyed columnist in Toronto's Daily Star, vigorously to campaign in his paper for the display of the Toronto International Monochrome and Color Slide salons at the Canadian National Exhibition, visited annually by over two millions. In recent years these Salons have been shown in Simpson's, the downtown Toronto department store, where attendances have averaged from three to five thousand a day over a two week period.

Using the argument that around 30,000 visit the Calgary Salon, and possibly 50,000 see the Pacific National Exhibition Photo Exhibit in Vancouver, he figures that Toronto's C.N.E. would probably claim the passing interest of between 150,000 and 200,000 visitors, enabling them to get a close up understanding of present day pictorial standards.

### Boom in Amateur Cameradom

Support of plans to "popularize" high standard photography, and to induce more camera hobbyists to join clubs with the objective of raising their standards out of the snapshot into the pictorial class, seems a definite need in this age of zooming camera and equipment sales.

To study available figures is to convince most analytical CC officials that the size of CC membership across Canada has not kept pace with the growth in popularity in the camera hobby.

During the past five years, annual camera and equipment sales have virtually trebled. In 1950, according to a report in The Financial Post, Canada's photographic business was worth 40 million dollars. Last year it hit the 115 million dollar mark.

### Competition For Camera Business

An interesting angle of the situation is the manner in which photographic equipment imports from Japan have mounted. Two years ago these were valued at \$107,000. Last year the figure jumped to over \$400,000.

Imports into Canada of German photo equipment in 1954 were \$1,600,000. Last year they came close to \$2,000,000.

Among other reports, Leica sales have stepped up 30 to 35% during the past three months. Zeiss distributors say sales are up every year, and "the market ahead couldn't be better".

Bell and Howell movie camera sales have advanced 150% in the past two years. A large Toronto retailer indicated that he sold as many movie cameras in the past twelve months, as in the previous three years.

Demonstrations and photographic lectures given by commercial houses in the larger Canadian cities during the past year have drawn huge capacity audiences. One widely advertised commercial color demonstration in Toronto drew 1,500, and turned away a sizeable number for lack of accommodation. The Toronto Nature and Color Salons packed in 450 people, three nights in a row.

### Camera Clubs Not Adequately Sharing Boom

Yet in spite of this boom of interest in amateur photography, largely color, the fact remains that, with few exceptions, the membership of Canadian CC's has mostly remained static at little higher than the level of five years ago. The vast bulk of hobbyists who have been attracted by cameradom during the period still remain outside the organized Clubs, and for that matter outside PSA.

### Tremendous Club Membership Potential

This fall, as the CC's swing back into their seasonal activity, every CC executive should be acutely conscious of the membership potential which is available outside his Club, as and when newcomers to the hobby can be shown and convinced that the quickest, surest way to learning the fine arts of camera craftsmanship, as opposed to rank snapshotism, is through a CC affiliation.

The psychological time to attract many of these new hobbyists into the fold is following that early experimentation in the hobby, when the flush of enthusiasm is new, and guidance is needed.

With retail stores across country reporting phenomenal sales of cameras all this spring and summer, the psychological time to sign up new club members is right now.

You have been able to stand on any street corner in city, town and country resort, and watch the Baldinas, Ponys, Arguses, Brownies, Voigtlanders, etc, etc, etc, go by.

### Plan A Membership Drive

Starting off the Club season by an open showing of Club members' work, in a prominent location where the masses circulate might help attract memberships. An ad in the local press, an interview or talk on the local radio or TV station, a positive personalized campaign along PSA's "Every member get a member" lines . . . there are numerous ways to reach for that new membership potential.

By what manner you go about it, is your  
(See Canadiana, page 47)





Kodak Sonobuck Conting, full width



Standard Optical Sound Track



Magnetic half-width and Optical Tracks together



"Silent" Film, with quarter-width Magnetic Track added

*Now you can make your own sound movies...*

## Announcing the new 16mm Kodascope Pageant Sound Projector, Magnetic Optical, Model MK4

Enables you to put a magnetic sound track on any 16mm film you make or own. Projects both magnetic and optical sound films—silent movies, too.

Engineered to exacting Kodak standards... tested in the field for 3 years before this announcement—now the MK4 is available at your Kodak dealer's.

Look what you can do with this *one* projector: Show optical and magnetic sound films (as well as silent movies). You can add voice, tape-recorded material, live sound effects to any film, *old or new*. Have a magnetic oxide stripe added to your silent footage or optical sound films (Kodak offers this service through its dealers at 2½¢ a foot).

Then you record as you project your film on this magnetic optical projector.

**Reverse, record, mix, erase—easily**

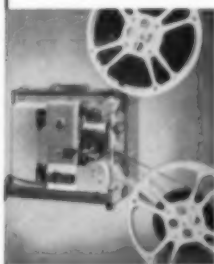
You erase and re-use the magnetic track, just as you would a tape recording. Reversing action makes it easy to back up for any corrections. Music and voice can be blended smoothly, with the MK4's exclusive *built-in* mixer. You can combine optical and magnetic sound on the same film, using the optical track for permanent narrative, changing the magnetic track for showings to different groups. Titles can be put on the magnetic sound track—changed or updated

at any time. Erasing and recording mechanisms can be locked when not in use—no chance of accidental erasure. Microphone and phonograph jack included.

**Brilliant optical feature, too**

The MK4's 2-inch, f/1.6 lens gives a breathtaking screen performance. Lifetime lubrication means maintenance-free operation—without the danger of breakdown due to improper oiling. Projector comes in one compact case with 8-inch speaker, 10-watt amplifier—for years of new movie-showing pleasure ahead—\$795. Let your Kodak dealer show you!

## And... for the finest optical sound movies... see the new standard Kodascope Pageant Sound Projector, Model 7K4



Sound or silent, you get unsurpassed 16mm personal movie shows with the new 7K4 Pageant!

**On the screen** the image is clear, sparkling—because the Pageant's entire optical system is Lumenized. The lens has a built-in field-sharpening element for needle-sharp detail corner to corner. The 750-watt lamp (1000-watt lamp optional) is adjustable for optimum screen uniformity.

**Enjoy optical sound as never before.** The tone quality of voices and background music is remarkably pure with the Pageant's exclu-

sive Fidelity Control. There's no distracting hum. The Pageant runs on lastingly silent nylon gears.

**Easy to operate.** New reversing feature adds fun to silent movie showings. With sound movies, it is simple to adjust framing, focus, and sound *before* the show and then reverse back—no keeping your audience waiting. Projector is lifetime lubricated to eliminate the most common cause of breakdown. Complete in a single case (8-inch speaker with 35-foot cord built right into the side cover); \$459 at your Kodak dealer's.

*Prices are list and are subject to change without notice.*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Kodak**  
TRADEMARK

# Double pleasure

—and how to picture a lighthouse or a subcutaneous vein... sad case of the unraveled turban... making service pictures for industry... quick review of the modern films... winter reminders about darkroom sundries... a word about Christmas... and how to get the best value for your money in a miniature camera.

## Double pleasure

You see more and more photographers out shooting these days with two cameras; a single-lens camera and a Kodak Stereo Camera. That makes sense. Some pictures are made to be taken on black-and-white film and blown up big and beautiful, others made to be taken in the round realism of color stereo. The photographer with two cameras has twice the challenge, comes back with twice the rewards.

But why a Kodak Stereo Camera? First, because it has every feature the serious photographer wants with no unnecessary frills that would run the price



up. And second, because it's sensibly priced at \$84.50. The matched Kodak Anaston Lenses,  $f/3.5$ , have plenty of speed. The shutter has four speeds to 1/200 second, plus B, and is synchronized for flash. The viewfinder is centered between the two lenses, no parallax at any distance, and has a built-in spirit level. There's automatic film-stop, film-count, double-exposure prevention with intentional release, and more. Your Kodak dealer can show you the kind of pictures the Kodak Stereo Camera takes. Ask him.

## Christmas now?

Just a reminder that it's none too soon to start working on your photo-greeting cards for this Christmas. We can't supply you with the negative, but your Kodak dealer has just about everything else you need.

You can get Kodak Greeting Card Paper in double-weight,  $4\frac{1}{2} \times 5\frac{1}{2}$ -inch size, in Azo or Kodabromide Paper, with straight or deckle edges at prices starting from 90¢ for 25 cards. Kodak Greeting Card Masks are \$1.40 each. And Kodak Greeting Card Envelopes in the right size are \$2.85 per package of 500.

For your special friends, why not also

enclose a Kodacolor Print of your favorite family shot. Especially this year with the new Kodacolor Film and the new Kodacolor Print Material your photofinisher is using.

## Set?

How's your darkroom set for the winter season? This is a good time to look over the equipment you have and think about what you don't have and should.

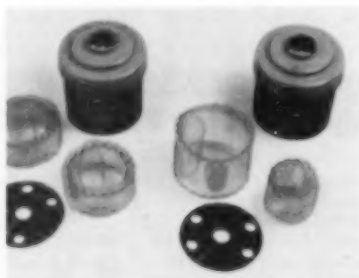
Got a good timer? The Kodak Timer is the standard. Covers all intervals up to sixty minutes, can be quickly reset to zero, has a tilting base that can be adjusted to any angle or hung on the wall. \$9.75.

Got a Kodak Projection Print Scale? It's a test negative that's divided into 10 sectors of varying density, each indicating a different printing time. It can save you a lot of paper. \$1.15.

Still using makeshift funnels? You'd do better with a Kodak Combination Funnel. It's made in two plastic sections that combine to make three sizes. No spilling or slopping. 85¢.

Is your thermometer accurate enough for color work? The Kodak Process Thermometer is accurate to  $\frac{1}{4}$  degree in one-degree increments. \$9.50.

Could you use an extra roll-film tank? It'll save you time because you can de-



velop two rolls at once. The Kodacraft Roll-Film Tank is \$2.95.

Having trouble drying prints? Roll them up in a Kodak Blotter Roll and by next morning they'll be dry as a bone. Handles 80  $2\frac{1}{2} \times 3\frac{1}{2}$ -inch prints or the equivalent. \$2.88.

Film clips? We have a new design that's one-piece stainless steel, has a short bite, drains quickly. 35¢ each.

## A case for cases

*A Hindu who thought he was urban  
Wrapped his camera up in his turban  
Till one day as he traveled  
His turban unraveled...*

(Moral: the place to keep a camera when you're carrying it around is in a carrying case. If it's a Kodak camera, then of course it should be a Kodak Field Case. They're beautifully crafted, will protect



your camera for years and years, and dress up your outfit as nothing else can. Prices run little enough for such first-rate insurance against accidental damage. At your Kodak dealer's.)

## Repeat

We've said it before and we'll say it again: your best buy in a rangefinder miniature is the Kodak Signet 35 Camera.

Here's what you get for your \$75. First, a superb Kodak Ektar Lens,  $f/3.5$ , Luminized. We don't believe there's a finer  $f/3.5$  miniature camera lens made... in definition, color correction, sharpness. To hold the lens in precise alignment we place it in a ball-bearing mount. Focusing is smooth with no looseness or binding. Then, the rangefinder, with its spring-loaded V-bearings that eliminate all slack and "play," has the accuracy you need to match the quality of the lens and focusing mount. The body of the Signet 35 is made of die-cast aluminum alloy—tough, rigid, with deep internal bracing.

From here we could go on and on about the big, easy-to-handle rewind knob, the single-window ranging and viewing, the mirror-smooth pressure

# for only \$84.50

plate, the exposure computer on the back of the camera, the Kodak Synchro 300 Shutter with its extremely high light transmitting efficiency, the reliability of



the Class X-F-M synch, the automatic double-exposure prevention, and more. Best, of course, are the miniature negatives and color transparencies you'll

get with the Signet 35... the crispest, sharpest, clearest you've ever seen.

We'll say it again. \$75. A best buy. At your Kodak dealer's.

## Brief

One of the easiest ways to get stains and markings on photographic prints is to use overworked stop and fixing baths. A Kodak Testing Outfit for Print Stop Baths and Fixing Baths lets you make a quick check on the acidity of your stop bath and the silver content of your fixer. Price, \$1.75. If you use Kodak Indicator Stop Bath, you'll only need the Outfit for your fixer, for your stop bath turns purple when exhausted.

## Snooper

In police laboratories, infrared photography reveals fingerprints on a scrap of charred paper. In Hollywood, it gives

moonlight effects at high noon. Doctors use it to look through a patient's skin and see how the veins underneath are doing. Over the timberlands, lumbermen use it to classify their crops. All over the country, smart amateur photographers



achieve unusual and striking pictorial effects with it.

There's nothing new about infrared photography. All it takes is a camera, the film, a filter—and you're in business. Kodak Infrared Film comes in 20-exposure rolls of 35mm film for \$1.10 and in most sizes of sheet film starting with 2 1/4 x 3 1/4, package of 25 for \$2.30. Use the 50-cent Kodak Data Book "Infrared and Ultraviolet Photography" for expert guidance—and a red filter (such as the Kodak Wratten A) when shooting.

## How to

There's a Kodak Data Book called "Making Service Pictures for Industry." We contend that a man armed with the knowledge contained in its 72 pages and a reasonable amount of equipment can make himself practically indispensable around an industrial plant.

It's not glamour that we teach in this book. Rather we deal with the problem of how to make a camera report facts truthfully, convincingly, efficiently, and economically. This is a vital form of communication *inside* a factory. Ask the factory superintendent who is using photography that way how he ever got along without it.

This Data Book is part of the Kodak Industrial Handbook. Kodak dealers sell the Handbook for \$4. It also contains data books on "How-To-Do-It Pictures," "Photographic Production of Slides and Film Strips," and "How to Organize and Operate Photographic Service Departments." More, it registers you for a service whereby from time to time we notify you of new data books and supplementary articles.

Prices include Federal Tax where applicable and are subject to change without notice.

**Kodak**  
INDUSTRIAL

## THE MODERN FILMS AND THEIR SPECIAL FIELDS

There are so many new Kodak films, we think it's a good idea to print this table again just to keep the record straight. (We printed it first in the March magazines.) You might find it handy to cut out and keep. It would be a good idea, too, to try any of these new films you haven't experimented with yet, just to see what they can do.

### Kodak film and sizes:

**Kodak Royal Pan**—(sheet)  
**Kodak Tri-X**—TX127, 120, 620, 828, 135 (20 & 36 exp.), and packs

**Verichrome Pan**—VP127, 120, 620, 116, 616, 118, 124, 130, 122, 828 (and film packs)

**Kodak Plus-X**—PX-135 (20 & 36 exp.)

**Panatomic-X**—FX127, 120, 620, 828, 135 (20 & 36 exp.)

**Kodachrome**—K828, 135 (20 & 36 exp.) (Daylight and Artificial Light Types)

**Ektachrome**—E120, 620, 828, 135 (20 exp.) (Daylight and Artificial Light Types)

**Kodacolor**—CU127, 120, 620, 116, 616, 828

### Experts' choice for:

Extreme sensitivity, difficult light-and-action situations.

Fine grain combined with high speed, superior panchromatic quality, excellent enlargements, all-around use with daylight and flash in normal picture situations.

Microscopically fine grain, good working speed, extreme sharpness of image detail, for finest textural quality and big enlargements up to photomural size.

Miniature color transparencies and stereo, finest image texture and detail, brilliant projection quality.

Miniature and larger roll-film color transparencies, higher film speed, fast action and difficult light situations, easy immediate processing.

Color negatives and album prints, good speed, more exposure tolerance, maximum convenience (daylight or clear flash on the same roll of film).

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

# The Stereo Window

By Herbert C. McKay, FPSA

In stereo as in all photography, we are guided by a mixture of opinion, tradition, hearsay, rules and a few laws. Unfortunately, many of the lesser conventions are acclaimed as law, when there is nothing to support such a position. As long as humanity is divided between those who lacking self confidence, seek refuge in the herd; and those who above everything else fight for the right to form their own opinions, we shall have conflicts.

Therefore, to satisfy both groups, the conformist and the non-conformist, discussions should be kept out of the field of personal opinion and restricted to presentation of fact, insofar as possible, so that each may draw his own conclusions. The subject of the stereo window is preeminently such a subject.

Before starting the actual presentation of fact, I should like to cite an example of interpretation. Probably every one of you has read the instructions packed with enlarging paper which usually reads, in part, "Development should be carried on for not less than ninety seconds." Yet how often have you heard someone make the flat statement, "The directions say to develop for ninety seconds!"? Now obviously, no such thing has been said. Development can be continued for two or three minutes, or up to the start of fog, and still follow the directions implicitly.

Precisely the same sort of thing has been kept alive in discussions of the stereo window.

In classic stereo, the window rule (not law, but rule) was: "The window should be in the plane of the object of principle interest, or between that plane and the observer." It is interesting to note, that the key object is the center of interest, not the nearest object in the field. It is also of interest to note that placing the window between the observer and the object is a matter of choice, one made to facilitate mounting because it is difficult to place the window precisely where you want it. And a third note of interest is the fact that the nature of the subject governs the position of the window.

It may come as a surprise to many of you that we no longer have a variable window. Standard slides all have the window at the same distance, regardless of which of the three masks we use. The "closeup" mask is narrower, but lies at the same distance as the "normal" window. This can be checked easily. Superimpose the three mask types. You will see that all windows have precisely the same centerline. This is a result, of course, of combining the original closeup window with closeup compensation.

What was the original purpose of the window? It did serve a very genuine purpose, and among experienced workers, it still serves that same purpose when the slide is good enough to warrant the tedious task of hand cutting the window mask. To understand the true purpose, it is necessary to consider some of the peculiarities of the stereogram.

We know, of course, that images of closeup objects are closer together in the stereogram than the images of distant objects. It makes no difference where the foreground object

is located; at the right, at the left, or in the center, this holds true. It follows then, without further demonstration, that the whole plane for the foreground is moved toward the center as compared with the background plane.

However, the mask is a fixed aperture. Suppose we center the background in this aperture; that is we have the background plane terminated at precisely the same lateral points in both pictures. Then the mask aperture coincides with the background plane. When this is done, if the foreground plane is examined it will be seen that there is more space at the left of the left image and more space at the right of the right image. For example, there might be a tree which is barely included at the right of the right field. It will not appear in the left field at all! Thus we have two narrow, vertical strips of picture, one at the left of the left field and one at the right of the right field. It will not appear in the left field at all! These strips have no duplicate in the other picture unit. Hence they are seen as (a) ghost images, that is semi-transparent; and (b) being single, they display no parallax, no stereo depth.

These sidebands are familiar to everyone, and many beginners waste a lot of time trying to eliminate them. This cannot be done, because in looking at the stereogram we have just made, the sidebands are excessive when we look at a foreground object, and they disappear when we look at the background.

The sidebands can be made to disappear only for a single plane; *but we can select that plane.*

Suppose we measure the foreground plane and cut a mask which has precisely the same separation. If we mount the pictures in this mask, we find that there are no sidebands as long as we look at the foreground object, but when we look at the background they appear!

This was one of the first phenomena to be observed by the old time stereo makers. They adopted a logical solution. Almost every stereogram has one predominant center of interest. Therefore, the prints were trimmed to *eliminate sidebands* when the center of interest was also the center of visual attention. For most observers this was a near-perfect solution, for very few people gave time to the study of stereograms, and casual spectators naturally gave their attention to the center of interest.

It was easy to do this because the stereo pictures were paper prints and the "window" was determined by the way the prints were trimmed.

However, with the advent of the stereo camera, paper makers started to supply paper which was diecut in the conventional form; two 3x3 inch squares with domed top, but cut from a single piece of paper. At this time the sensitive material was the glass plate. To do accurate window trimming necessitated the accurate cutting of the glass negative, not an easy job for the inexperienced.

More and more beginners came into the field; and me-



chanical help was developed. This was a sliding jig for printing, later to be brought to a high degree of development in the 6x13 and 45x107 fields. However, "trimming" was no longer so easily controlled, so some leeway was necessary.

This gave birth to the rule that the "window" should be set in the plane of the object of principal interest, or between the observer and that object.

This is the original rule which has become distorted into "The window must always lie between the observer and the principal object" and later to "The window must always lie between the observer and the nearest object in the scene". There is no basis for this other than the continued propagation of an error in misinterpreting a valid rule.

However, the rule was widely adopted and the ability of man to deceive himself is nowhere more fully displayed than in the cleverness he has displayed in building up supporting theoretical arguments in support of a traditional error of reading!

What are the facts? Not personal opinions, but facts?

The mask aperture represents the greatest possible width of field. Any loss of that field by the production of sidebands obviously narrows the field. (It is known, incidentally, that the narrower the field of view, the less is the stereo stimulus.) We can do nothing about it. All we can do is to provide the optimum field for that plane which is the most likely to hold the attention of the spectator. And when we follow the classic rule of locating the window in the plane of the principal object, we obtain the maximum possible field width.

Consider then, the fact that the nearer the object the greater the proportional displacement of the images. Obviously any absolute measurements must consider interocular of cameras, base of slides and human interpupillary. However, relative values are far easier to use, so suppose we make use of such an example.

The standard window is placed at five feet. For example, let us assume an object distance of twelve feet (principal or nearest object as you choose to consider it). At five feet nine inches we have a displacement of some two prism diopters; at eleven and a half feet we have a displacement of one prism diopter. In short, the object has just half the

displacement that the window has. (Less than half for the window is at 3 feet not 5'9".)

This means that the principal object is seen in a field which displays sidebands fully half as wide as the maximum! No matter what part of the field we look at, the sidebands are always there! For the conditions used as standard the actual magnitude amounts to a loss of about 5% field width at the best position.

If the window is placed in the plane of the object, the object will be seen in full width of field and without sidebands, while infinity will display just the same sideband as did the principal object using the 5-foot window!

Of course we do not center infinity. But it makes no difference where we locate the "camera window", the fact remains that any window which is nearer to, or farther from the observer than the near object, causes a loss of field width and the appearance of undesirable sidebands.

This is no subject for argument, because it is a solid fact that the windows coincide in some given plane—the five foot plane for standard-normal masks, and as soon as the visual attention moves to some other plane, those windows will no longer coincide (in accordance with stereo parallax laws), and we have a loss of field.

So much for fact. Now to venture into the field of personal opinion. It seems to this writer that conformity for conformity's sake can be carried too far; and that continuance of error because we are disinclined to admit that error is even worse. Most people who have seen slides in which some object extends toward the observer, passing through the window, have a decided charm—and that the stereo effect is greatly enhanced without distortion. I do not ask anyone to adopt this classic method of window masking; all I ask is that those who prefer it be permitted to use it and that this use shall not be considered reason for discrediting slides at salons! To do that is on a par with keeping a man from a salon because he wears a gray tie instead of a blue one! It is wholly a matter of personal choice with logic and reason on the side of the classic technique which tends to minimize the ugly sidebands, and to make full use of a field which is already too narrow for the best stereo purposes.



*Reductio Ad Absurdum*

Philip Solomon

*From the Seventh Southwest International Exhibition*

# Nature Photography—What Is It?

By Burdette E. White

With the considerable increase of interest in the field of natural history photography over the last four or five years, and the large number of exhibitors who have become active in club competitions, PSA contests, and International Nature "Shows", it was inevitable that some misunderstandings would develop relative to limitations, if any, that ought to be established for nature pictures. So many "Nature Shooters" seem confused (even disturbed) over the question—"What is a legitimate nature picture"—as evidenced by the frequent discussions, both written and oral—friendly and acrimonious—(some going so far as to intimate ethics have been sacrificed), that we believe the situation merits serious attention. It may develop the present writer is not the person to bring agreement to this troubled cause; however, the task needs doing and this effort may at least be a start.

The Number One Consideration must be our objective in natural history photography. What are we trying to accomplish? Is it a game like "Leaning Out The Window" where the winner breaks his neck? If the judge must try to decide if a picture was difficult to take and then rate it in proportion to those circumstances, we are lost! It can not be done reliably. But why try? If the degree of difficulty involved in taking a picture is what we propose to honor, then let each exhibitor keep his pictures at home and simply send in an account of his intrepid experiences.

But wait just a "dog-goned" minute! We were speaking about NATURE PHOTOGRAPHY! The PICTURE is the objective (Isn't it?)! Surely, we can all appreciate the feats of patience and the exploits of nature-cunning that result in unusual pictures. But the final result—the impact, the interest, the story-telling quality, the pleasing arrangement and presentation of the subject as a picture—is what we seek. These are the factors we try to measure when rating nature pictures, and they are the very same qualities we look for in other kinds of photography!

"But there must be a difference" you say, and indeed there is. The subject matter is limited to nature—material as it exists in its native environment and without the intrusion of man's influence. The possibilities are infinite! Native animals and plants of which there are hundreds of thousands of kinds to be depicted in various attitudes of growth and behavior, geological formations, natural land and seascapes, and various natural physical phenomena may give one a general concept of the vastness of the field. With such unlimited and tremendously varied opportunities for individual expression in nature photography why must there be dissension? Failure to perceive the basic objective in natural history photography would seem to be the cause.

Except from an academic point of view we are not concerned with how a picture has become outstanding. We simply wish to recognize it for what it represents. Why should we be disillusioned when we discover that the beautiful eagle alighting upon a rocky crag was not the desperate last act of the courageous photographer as he slipped to an untimely end. Rather, might we consider the months of care and inconvenience involved before the photographer could prepare his eagle for its photographic debut! And it required a real naturalist to stage a picture that would fool us. After all, it is a wild bird, we see it as it occurs in its native

habitat, it is a beautiful and well executed picture. What more can we ask of a picture?

"But", you say, "how can a bird photographed in a basement under artificial circumstances simulating a natural environment be rated higher than one in a completely wild setting?" The answer is simple! The pictures speak for themselves. And good pictures should speak for themselves—telling the story the photographer intended they do. This is creative art. Certainly, the intrusion of unrelated or disturbing objects into any picture is bound to depreciate its value; and bird feeders, cages, domestic trivia of any kind—in fact, most any evidence of man's influence is usually out of character for true nature pictures. And this seems as good a place as any to make a plea for simplification in nature photography. This author does not hold with the premise expounded in recent notes, that a good nature picture must possess the natural clutter sometimes associated with the subject. After all, when we put aside a branch to observe a nest of young birds, our eyes select the objects upon which we wish to direct our attention. We do not see the bright twigs, stones, leaves or other distracting objects beyond or to the side of our area of interest. But the camera is not so particular. It records any lighted material within the angle of view of the lens. Why not tidy up a bit around the center of interest before recording it upon our precious film—if such is possible, and if it can be done without disturbing the natural aspect of the subject. This would allow interest to become concentrated within the nature story we wished to tell through the medium of our picture, rather than permit the interest to be diffused among a number of facets which often completely overwhelm the subject.

There are a few "rules" generally accepted among the fraternity of nature picture exhibitors. Domestic animals and plants and situations where man's influence dominates the picture are not suitable for nature exhibitions. Neither are zoo scenes, aquarium shots, or pictures of wildlife taken indoors IF the evidence of such localities is apparent. Stuffed animals, museum settings or pictures of pictures are likewise unacceptable. Highly magnified studies of structural detail in domestic animals and plants generally are approved. And, if one is sufficiently familiar with nature to prepare a pleasing and faithful picture using wildlife under controlled conditions so that the viewer can not detect the difference, such an accomplishment might well deserve greater consideration than a grabshot in a jungle where no nature acumen was necessary. And since few judges, if any, could identify the carefully staged nature shots, it would appear extremely foolish to try.

In the final analysis, nature photography exhibitions need judges who are primarily naturalists, but who are skilled photographers as well. Such a happy combination should dispel much of the misgivings extant among our disillusioned nature devotees, particularly so if they will accept Nature Photography as pictorial representations of natural history subjects instead of evidence of picture-taking methods.

Let us not be distressed because we find that some nature pictures are "faked". But may we enjoy them for what we can see or imagine in them—and may we evaluate them accordingly?



Bevier-Elting House—1698



The Old Fort—1705

## New Paltz

*Text and Photos by Erma R. Dewitt*

New Paltz, in Ulster County, N. Y., is easily reached from north and south by the N. Y. State Thruway (exit being some 2 miles from the village). The westbound traveler may cross the Mid-Hudson Bridge at Poughkeepsie and follow Route 299 for some 10 miles to the village.

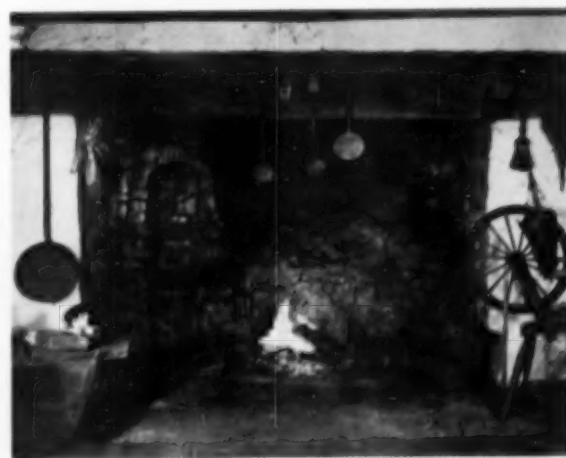
There are many features of interest in and about New Paltz, the highlight being perhaps Huguenot Street. In 1678, 12 Huguenots took possession of a tract of land granted them by the English governor and purchased from the Indians. They settled with their families on the banks of the Wallkill River and built stone houses similar to those of their native France. Today a number of these original (not restored) houses remain along what is now called Huguenot Street. The occupants, some of them descendants of these original patentees, are very friendly and welcome visitors to view the interiors where many photogenic items can be seen.

Places of interest are: The Memorial House or Museum—a picturesque building from both front and rear—open daily to the public—morning sunlight best for picture taking. The Old Fort—formerly a refuge from Indian attacks, with portholes in the east wall—now serves "Food At Its Best". The Bevier-Elting House, oldest on the street, is unusual for its sloping roof and many panes of window glass—an afternoon shot. The fireplace in the cellar served as a kitchen in the early days. Be sure to see the Abraham Hasbrouck House and the Dutch Church with its beautiful white columns and red brick, particularly intriguing to color fans.

Combine your spring trip with apple blossom time because the Hudson Valley is noted for its many orchards. Or, come in the fall when Huguenot Street is lovely with mellow sun and maple trees. In the distance are the Shawangunk Mountains and the summer resorts of Lake Mohonk and Lake Minnewaska which offer much to the photographer at any season. Drop me a line at 21 Chestnut Street. My time is your time on your visit to New Paltz.



Abraham Hasbrouck House—1712

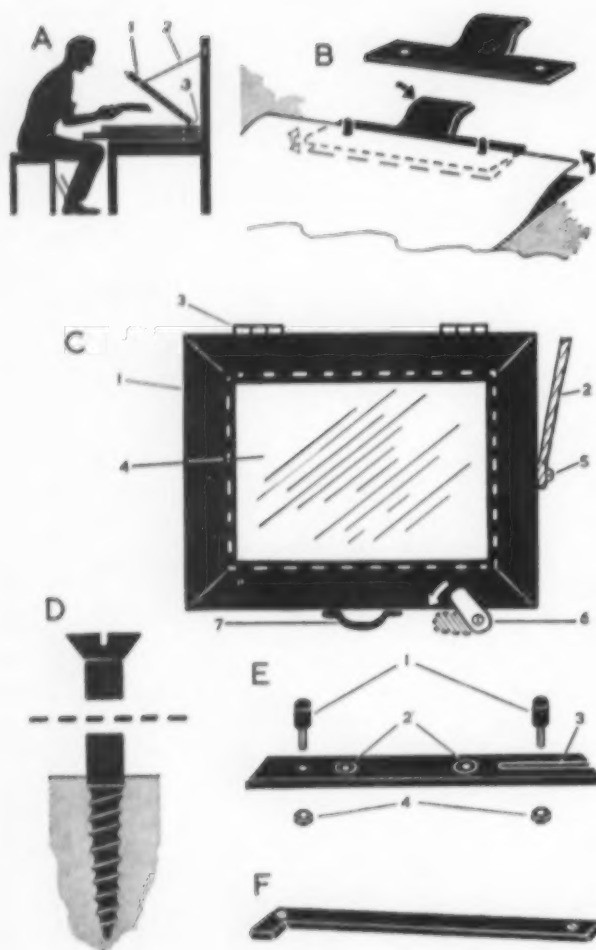


Cellar kitchen in the Bevier-Elting House

PSA Traveler

# Animation Isn't Difficult

By Paul Brundage



A and C. An ideal work bench uses a glass frame to keep the drawings flat. It consists of a wooden or metal frame (1), an elastic or spring (2) to hold the frame up while drawings are changed, hinges (3) at the back, the glass (4) set into the frame, a screw (5) to hold the elastic, a catch (6) to hold the frame down, and a handle fitted to the frame. B. The quick release plate lifts the paper off the pins instantly. D. Simple registration pins can be made of wood screws with the heads sawn off  $\frac{1}{4}$ -inch above the wood. E. For greater accuracy, proper registration pins are set in a  $\frac{1}{4}$ " x  $\frac{1}{2}$ " brass strip. The pins (1) are held by nuts (4). Slot (3) is for pin adjustment. The strip is held down flush by wood screws in holes (2). F. The simple strip, registering by edge and one corner, does away with pins and is much quicker in use, but less exact. This illustration and the one of the puppets is from the chapter on animation of the Focal Moviebook "How To Do Home Movie Tricks" distributed by Amphoto N.Y., \$1.75.

(Editor's Note: Since the article appeared in the March issue on film animation, we have been swamped with inquiries on just how to go about making an animated film. Here is the answer. Paul Brundage has, himself, made some prize winning animated films. In this article he gives, in elementary terms, just how to go about making animated films, either 8 or 16mm.)

When a photographer first hears that a film is made by exposing one frame at a time, he visualizes the employment of several hours to create a minute of action, for he knows that sixteen frames must be exposed to create one second of time on the screen, or 24 frames if the film is to be projected at sound speed.

Animation is a magic word which most people seem to think means hard work. While it is true that the animated film is slow work, it isn't hard work. Time doesn't seem slow to the animator, for he is quite busy with many things during the production of a film.

No matter how long it takes to make a film the rewards are usually great for the animated film has a good audience appeal, and, due to the fact that it is a slow film to produce, more thought goes into its making than the other types of films, therefore it is usually a much better produced film.

The personal feeling that the animator gets from producing an animated film is impossible to describe, for when he sits back and looks at his film on the screen, he feels very proud to be able to bring his dreams to life for others to share with him.

Animated films can be made in a leisurely manner for the little characters are always ready to go to work for you, never late or temperamental. When the film is entered in a contest the judges frequently give it a high rating, for being a little different from the others, it sticks in their minds.

There is only one way to learn animation. Set up the camera and go to it. Experiment and study other animated films.

Lighting offers no problems for animated work for it is the same as indoor lighting only on a miniature scale. It is easier to set up, also, for the lights can be more easily moved around the set. However, usually only two lights are used for the animated drawing set up.

If you have a darkroom or even if you do your own developing in the kitchen at night, try this experiment: get a roll of positive film available at camera stores at the cost of about  $1\frac{1}{2}$ ¢ per foot. It comes in double 8mm and 16mm double and single perforated. This film does not come on a camera spool so you will have to wind it onto a camera spool in a dark room before using it. However it can be handled under the yellow-green safelight (Type OA) such as is used for the developing of enlarging paper.

Shoot some animated scenes and develop the film. The film can be developed in a tray in lengths of 4 or more feet. I have developed 10 feet or more in a tray only 8" x 10" in size. Use a good developer such as D72 or Dektol. Watch the back of the film for the picture, not the emulsion side, or you will take the film out of the developer too soon and it will be under developed.



The result will be a negative film which will give you a very good idea of what the animation will look like and how smooth the action will be. Although it may be imperfect, it enables you to see your action within an hour.

Remember that the single frame exposure is not the same as the continuous running exposure. There is about  $\frac{1}{2}$  stop difference depending on the camera. Do not shoot a scene at single frame and then set the camera to continuous run and shoot the same scene without opening the lens up  $\frac{1}{2}$  stop. A little experimenting with the scene at single frame and then with continuous run will not use up much film and will give you a good idea of how much adjustment is needed for your lens diaphragm.

"Cell" is the word the animator uses for any transparent material he puts over a background. It may be paper, glass, plastic, film, or celluloid. This type of animation is a very slow process consisting of many drawings laid down in front of the camera one by one. They may, however, be etacked on top of each other and if this is the case then the animator must decide how many will be stacked and he must keep the same amount of cells under the camera at all times. Even though the cells look transparent when more than one is used the color of the background changes with each cell added. Therefore he will often use blank cells to keep the background the same color throughout the picture.

Use only one type of cell material, for each different make of cell material will affect the color of the background. A very good source of cell material is war surplus film whether in the cut sheet size or in the roll size. It comes in 7" or 9" widths and 50' to 125' or longer. Cut to size and soak in warm water and rub off the emulsion. Each cell should be positioned in front of the camera exactly as when the drawings are made.

I usually build a little fence with push pins where I want the cells to go and slide in the cells. However some animators punch holes in the cells and lay them in position over three pins. No matter how you do it be very sure to position the cells correctly in front of the camera.

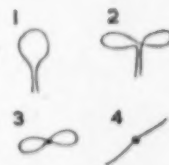
Heat will buckle the cells especially if they are thin material so it is sometimes advisable to lay a sheet of glass over the cells when shooting. Use the viewfinder and look for reflections, for cells do reflect unwanted light. These cells repel water and do not take ink or poster paint well, but if you use some Photo Flo in the poster paints (a few drops will do) the paint will stick to the cell. Photo Flo is available at most camera stores.

Although it is called single-frame animation, two exposures are usually given for each little movement of the subject. This is the Hollywood style of animation which uses up the film and cuts down on the labor of the animator. However, where the action is fast, one frame is exposed for each movement, but very seldom are three exposures given for each movement. Take a look on your viewer at the commercially made cartoons and note how many frames are shot for each movement before a change in action takes place.

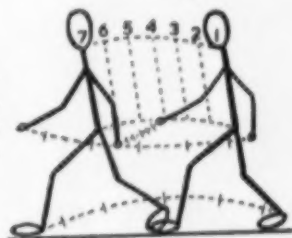
How far to move the subject for each exposure is a matter of experimenting. No set rule can be given for it is usually a matter of how far away from the camera the subject is, its relationship to the background, how fast you want it to move, how smooth the action must be, and the subject size, plus many more factors. It is sometimes a must to do a little experimenting to find out what the results will look like. There are very few books available on animation. For those interested in drawings and the cell method of animation, a book titled "Advanced Animation" which is available in art stores gives a very good idea of the movements of animals and people, also the movement of lips for speaking.

Most people seem to think that the actual shooting of the animated film is the hardest. Instead this is the time the animator is the busiest and time really passes quickly. The

Jointed silhouette puppet. The joint pins are made of 15 amp. fuse wire: 1. First bend; 2. Figure eight ready to push into hole; 3. As seen above the hole; 4. As seen below.



Guide sheet for one pace lasting seven frames. Notice compressed divisions in some cases for accelerating and decelerating.



Beaded type of solid puppet. The original elastic will almost certainly have to be replaced with soft iron or copper wire to stiffen the puppet enough to hold any position. (From "How To Do Home Movie Tricks".)



most time involved is in the planning and the construction of the sets and the gathering together of the material for the film. Props can be obtained from the 5 and 10¢ stores.

The camera should be mounted on a good sturdy tripod or permanent stand. Care should be taken not to move the camera during the shooting and especially when winding. Use a cable release if possible. I use a three foot cable release which enables me to get away from the camera and move my characters more easily.

One of the most common faults is to get one's hands in the picture. Even one frame will show on the screen. Frequently the animator is so busy with the action that he will get a little careless or fail to completely clear the area with his hand and clicks the camera with that hand in the way. Only one solution for this—cut out the frame.

Plan the length of your scenes for single frame work. Remember that one second is equal to 16 frames or 24 frames (depends on what speed you intend to project the film.) If you are using (and I advise you to) the two exposures per movement one second is equal to only 8 or 12 movements.

Study as many animated films as possible. The TV commercials are very good to study because the sponsor is interested in production cost and many short cuts are used to make these films which you can see over and over again.

One of the problems of animation is parallax. There are many ways to solve this problem and it is very easy to forget to correct. Be very careful with the viewfinder when lining up your shots. Make some tests to determine your exact field.

# How To Test A Lens

—By J. R. Ground



The only way to tell a good lens from a poor one is to test it.

One of the most common and perplexing problems the amateur photographer has to face is the problem of evaluating a lens; particularly the used lens. Every day amateur photographers everywhere are constantly encountering hundreds of used lenses. These may be on the shelves of the neighborhood camera shop, among the pages of one of the national photo magazines, or perhaps some camera club buddy has a lens he wants to swap. But no matter where they are found the problem remains the same and the photographer is usually completely confused. He thinks, "It looks OK but how can I be sure? Will it be satisfactory for color? Can I use it in making architectural photographs? What about copying?" and so on and on. Such, however, need not be the case. For by applying the simple tests outlined below you will be able to check the quality of any lens for yourself. Making these tests requires no expensive or elaborate optical bench equipment and the materials needed should be readily found around the home of an amateur photographer.

First of all, no lens should be purchased without a trial period of less than a week or ten days and full return or exchange privileges. Now, with the lens to be considered at hand, proceed as follows:

## Visual Examination

First, remove all dust and grit from the surfaces of the lens with a soft camel hair brush. Clean the lens with lens tissue and lens cleaner. Carefully remove the front and back elements; clean. (The *element* is a group of lenses in a metal cell which may be unscrewed from the barrel or mount. Do not disassemble a lens further than this!) Any cloudy appearance after the cleaning indicates that the cement is

in poor condition or, perhaps, that there is a fungus present, caused by severe conditions of heat and moisture. In any case such cloudiness is sufficient reason for rejecting the lens. A slight tarnish, however, is sometimes noticed on an older lens (this can easily be distinguished from the above mentioned cloudiness) and may actually improve the lens much as present day coatings.

Examine the lens surfaces with a magnifier for scratches or other signs of abuse which would impair the performance of the lens. Small bubbles in the lens should not be considered flaws for the small amount of light which they may stop is negligible. Actually, the presence of such tiny bubbles is often considered an indication of high quality optical glass. Look for dents or marks about the lens mount or shutter which could have been caused by dropping or other blows. The presence of such marks should be regarded as a danger signal since it often doesn't take much of a blow to disturb the spacing and alignment of the elements. Any difficulty experienced in removing the front or rear elements may be an indication of misalignment, dirt in the threads, careless workmanship in manufacturing, or careless handling by the former owner in disassembling and reassembling the elements. Any lens which requires repairing is usually a poor investment unless the price is very low. Repairs that require disassembly, such as re-cementing, re-polishing, etc., should be made only by the original manufacturer and such repairs are usually very expensive! It is always wise to get an estimate from the manufacturer before purchasing a lens needing such repairs.

The tests for the various aberrations which follow are best carried out with the aid of a view camera and preferably on a tripod.

## Testing For Decentered Elements

Cover the front of a reflector containing a light bulb with heavy aluminum foil. Punch a small round hole (about 1/16" dia.) in the center of this foil. Set up the camera and focus on the small point of light emitted from the hole in the foil, so that the image falls in the center of the ground glass. Turn out all other lights so that the only light to reach the lens comes from the small hole in the foil. Examine the image of the point of light with a magnifier and rotate the lens slowly in its flange. The image should be substantially circular and should not change position or shape as the lens is rotated. If the image of the point of light falls near the edge of the ground glass, you will notice that the image takes on an irregular shape due to the residual aberration of the lens. In a lens with properly aligned elements, however, this image will not change shape or position when the lens is rotated in its flange.

## Testing For Spherical Aberration

With the diaphragm set at full aperture focus upon some object of considerable contrast—one which is easily focused upon. Check the focusing scale. Now stop the lens down three or four stops and refocus on the same object. The



Point of light used in testing lenses is made by covering reflector with metal plate containing small hole in center.

focusing scale, with the image focused at the point of optimum sharpness should read the same both wide open and stopped down. If it should fail to do so then spherical aberration is present. In focusing, notice whether or not the image seems to "snap" into focus or whether the image appears to remain almost equally sharp over a short range of adjustment. The failure of a lens to "snap" an image into focus is another indication of the presence of spherical aberration.

#### Testing For Coma

Coma in a lens can be detected by simply shifting the point of light near the margin of the ground glass field and looking for the characteristic comet shaped image.

#### Testing For Chromatic Aberration (Lateral & Axial)

Chromatic aberration may be easily detected by focusing on an object through each of the following Wratten filters: 61 (green), 29 (red), 49 (blue), and checking the focusing scale after each.

*Axial chromatism* is present if the point of optimum focus is not the same with each of the filters.

The small point of light used in checking for decentered elements is also used in checking for *lateral chromatism*. The light, however, in this test must be furnished by a photo-flood bulb as the regular household bulb leans too far toward the red end of the spectrum. Once again the camera is turned so that the image of the small point of light falls near the margin of the field. Examine the image with a magnifier. If the image has a red fringe on one side and a blue fringe on the other, then *lateral chromatism* is present in the lens.

#### Testing For Curvature Of Field

By focusing on two point objects situated on the same plane but which are set apart sufficiently to cause one to fall in the center of the focusing screen and the other near the margin, curvature of field may be quickly detected. If both points are not sharply in focus at the same time then the field is curved.



Carefully remove front and rear elements and examine for scratches and other signs of abuse with a hand lens.

#### Testing for Astigmatism

In the case of astigmatism the image of the tangential and radial lines of a test chart will be found to be on different planes near the margin of the ground glass field. Focusing to the point of optimum sharpness for either group of lines will leave the other blurred.

#### How To Determine The Effective Aperture Of A Lens

First, replace the ground glass with a metal plate with a small hole in the center. The lens is then racked out to infinity and an incandescent light is placed behind the metal plate. This small beam of light passing through the hole in the metal plate is refracted by the lens as parallel rays. By placing a piece of ground glass against the front of the lens barrel, the diameter of beam of light emitted by the lens is easily measured. The diameter of this beam is the same as the diameter of the effective aperture.

#### Testing Resolving Power

Resolving power can best be tested with the aid of resolving power charts such as those put out by the National Bureau of Standards. When using these charts be sure that they are illuminated as evenly as possible and that the camera lens is not less than twenty-five focal lengths from the chart. (A large newspaper may also be used as a test chart.) In lieu of test charts, a brick wall or the side of a brick building may be used. The brick wall should be at such distance from the lens that the sharpest image is produced with the lens focused at infinity. Film of the highest resolving power available should be used and developed to produce minimum grain. Exposure should be made at full aperture and at whatever shutter speed required to produce a negative of medium density. The foregoing tests will reveal the presence of various faults in a lens but in the final analysis the actual performance of the lens in the field is considered by many photographers to be the best test of all. Take the lens and make an exhaustive series of test exposures using the kind of subjects that you plan to use the lens for. Now examine these pictures carefully. The results obtained, considered in the light of the information obtained by applying the above tests will tell you if this is the lens you need.

# The Establishing Factor

By Harold C. Clark

One of the greatest elements of picture making overlooked by the average amateur is the "establishing factor." By this we mean the definite establishment of the scene or the character in the minds of the audience.

This is true of travel films and other documentary types as well as scenarios or films with plots.

Why is this "establishing factor", as we call it, so important?

The audience is in the dark in more ways than one as the film is projected if you do not tell them what and where the scene is. It is one of the most important facets of movie making—a detail never overlooked by the professional, but commonly neglected by the amateur film maker.

As an example of what we mean by the "establishing factor" assume you are editing your vacation film and you begin a sequence with a picture of famous Half Dome at Yosemite National Park in California. Since you live in San Francisco you and your neighbors have seen Half Dome so many times and so many pictures of it that you can recognize it from any angle. So can anyone else, you reason.

As a result, you feel no title is necessary, believing that a title before such a well known scene would be superfluous to your audience. They'll know what that is, you are sure.

If you show your film to your friends, and people who live near the park, you are right. Then, some day, Uncle Joe from Kokomo comes out west for a visit. Or perhaps you send the film to Boston or Florida to enter a contest. Uncle Joe as well as the judges will say "What's that big rock? Where is it? How high is it? Is it in this country?" Lo and alas, the scene you thought sure everyone would recognize—the scene you wanted to introduce your Yosemite Park sequence—is a failure. Uncle Joe is bored, and the contest judges mark your film down because you have failed to recognize the establishing factor—you have failed to properly identify the scene of Half Dome and its location.

Or perhaps you are making a simple scenario. In the first scene the hero and the villain are supposed to have a brief encounter. As the picture opens, how does the audience know which is the hero and which is the villain?

That fact must be established as soon as possible. The professional film producer tries to introduce his characters in the first scene in which they appear. If a man is a lawyer, a shot of his office door may precede the first shot of him to establish that he is a lawyer. A cook will be shown in the kitchen wearing a cook's attire, a polo player will be shown playing the game, then dismounting and getting into the act, a policeman will be first shown in his uniform. In this way the character of each actor is immediately established.

But in the case of the hero and the villain, they have yet to be established. How can this be done? There are a variety of ways. One of the oldest—and best—is to have the villain do some cruel act, such as striking or hitting a dog, being mean to a child, or doing some unkind thing to a person not his equal. This brings immediate dislike for this person. Thus an undesirable character has been established.

In the same way the hero does something of which the audience will approve, immediately gaining favor. In this way his character is thus established.

What are some of the various ways these establishing methods may be employed? There are many. Any method which will quickly tell the audience the what, why, when and where of the scene or actor is usually suitable. The quicker it is, the better.

It could be, and very often is, accomplished by a long shot. Suppose you are showing a scene which takes place in the living room of a large mansion at night. First, you must establish it is a mansion, and you must establish that it is at night. The answer should be pretty obvious. Start the sequence with a long shot of the front of the mansion at night, and follow this immediately, either with a quick wipe or a fast lap dissolve, to the living room.

Perhaps it is essential that you not only establish that it is night, but you must establish the hour, say, 3 a.m. As soon as you have shown the exterior at night and the interior of the living room, you then show a short shot of a clock on the mantle which indicates the time. Perhaps one of your actors can look at his wrist watch, followed by a close-up of the watch showing the time.

A long pan shot will often establish a location. Suppose you and your family had a picnic just a few feet from the rim of Niagara Falls. The Falls, we will assume, has previously been established, but you want to show that your picnic was adjacent to this site. This is quickly accomplished by training your camera on the Falls, then slowly panning to your family at the picnic table. This leaves no doubt as to the location of the picnic.

When all else fails, a title comes to the rescue, or, if the film has sound accompanying it, the scene is quickly established by the narrator.

It is not necessary to always tell where the scene is in a sound film. For instance, the interior of a plane can sometimes resemble the interior of a train. The professional filmer nearly always precedes such a scene with a shot of a plane in the air, or a railroad train racing past the camera. Although the interiors of each may be similar and could cause some question, the sounds made by both are entirely different. Therefore, as soon as the scene begins, the accompanying sound will quickly reveal whether the scene is in a plane or a train. In a silent film someone could ask "What time do we land at Lambert Field?" and such a title would remove all doubt as to the method of transportation.

The average filmer, in his excitement to get a few shots of his vacation, usually forgets to include these highly important and very significant establishing shots. Related close-ups can be shot later in the back yard, such as, in a fishing sequence, showing a close-up of dad baiting his hook. But an establishing shot is hard to fake in a travel film, since its purpose is to show exactly where the sequence was taken, and there aren't many duplicate scenes of famous places!

The answer, then, is to keep the establishing factor in mind



and to make sure each new subject which is to come before the camera is "introduced" to the audience. This means to include an establishing shot, or some other scene, bit of action, title, or what you will definitely tell the audience exactly what, why, when and where the scene is or the action is taking place.

When your film is done, and you think you have established everything in it, show the film to some friends and notice how many questions they will ask you. "Where was this scene taken? What lake is that between the mountains? Is this in Colorado? Look at the snow; was this at a high altitude?" Such questions as those indicate you have not established the locations well enough. Such questions are a good check on your thoroughness. If you can't add the necessary scenes or re-edit, then re-write your titles until they cover the answers to these questions.

Not knowing where scenes were taken bothers many people. To say the least the audience loses interest. Actually, your friends have a right to know, especially if the film is of the travelog type. Unidentified scenes hold little interest to anyone.

In the scenario type of film this is much worse, for if you do not establish the actors, if you do not establish their part or place in the story, and if you do not establish the plot or problem of the story quickly and clearly, you cannot expect your audience to sit through something they do not and cannot understand or comprehend.

You may say "But I am always present with my guests when I show my films. I can tell them where everything is and answer all their questions." Then you have no movie. You have a bunch of unrelated, disconnected shots, isolated in subject matter and meaning. Don't you think any more of your friends than to subject them to such a haphazard presentation as that?

And if that is true of a scenario or story type film—if you sit with them and explain the story, then why even show the film? In this type of film it is the film that is to tell the story, not

you. If you can't create the film to tell the story simply, clearly, and unmistakably, you have no business making the film in the first place.

One of the best schools for learning methods of establishing scenes, characters, and situations are the various TV film programs and the professional motion pictures. Next time you watch one of them note how they establish these conditions. Note how quickly they do it, too, how they waste no time in telling you what, when and where every sequence is, the relationship between actors, the changes in the story and how each bears on the other.

How often you see a man and a young girl in a play. You don't know their relationship. But nine times out of ten the first word the girl says will be "Father" followed by whatever else the script calls for her to say. Thus, immediately, in one word, the relationship has been established. Were this not done, you might wonder if they were father and daughter, uncle and niece, two neighbors, or two strangers.

On the contrary, study the next amateur made film you see. Note how many times you are not "introduced" to the scene. Note how much of the time you are left "in the dark" as to where the scenes were taken, what is going on, when, if that is important, and the lack of any other information which would help to establish these conditions.

Note how many times you are forced to ask the maker of the film questions about the film—questions made necessary because he had neglected to complete his job.

So, then, remember your own film. When you are shooting it, make certain you have exposed some establishing shots. When you are editing it, be sure these all important shots are given the attention they deserve, and don't be afraid to re-edit if you find your audience pumps you with questions because you kept something from them here and there.

Once you become aware of the importance of this necessary part of film making you will be more careful in the future to give due consideration to what we call the "establishing factor."



February Morning

Harry Harpster, Jr.

*From the Seventh Southwest International Exhibition*

# Foto Fraternity

By Jim Archibald

We camera toters are a lucky lot. We belong to the greatest fraternity ever. No initiation fee, no dues, no ceremonial shindigs, no regular meetings to attend, and no complicated passwords to memorize. Membership is universal, irrespective of race, creed, or color, and all you have to do to become a member in good standing is to own a camera, use it on occasion, and you're IN.

Of course we have a diversity of purpose amongst the members, some being content to stay in the snapshooter class, others graduating to the gadget bag division, while the more serious and successful eventually move up to become photographic moguls and mentors.

The insignia of the fraternity—naturally—is that of a camera, be it a battered Brownie or a lush Leica, though we hear unfounded reports to the effect that some of the latter have been known to look down their aristocratic noses at the former. Still, one has to be tolerant about such matters. Our Leica luggers have much to engage their minds when on safari. Have they left the tripod at home? Is filter #ZZ in the gadget bag? Is the light meter off balance? What type film is in the camera? And so on—and on. Is it any wonder, then, that when this deeply preoccupied member should stumble into Mr. Brownie and his fixed focus, his countenance has such a bleak expression that salutations are out of the question.

The aforesaid, however, is of little moment. We are somewhere, somehow, seeking the 'shot' that might well reverberate around the photographic world. Scrambling along a rocky river bank in the hot sun can be tough, especially when loaded down with a tripod and a bagful of unspeakable gadgets. The going gets rougher by the minute. It looks like rain—and the raincoat in the car about a mile away. A huge boulder looms ahead, so we circle around it and discover a fellow human on one knee, holding a camera at the ready, with one eye lovingly glued to the viewfinder.

So we paused respectfully, lest genius be frustrated. Click went the shutter—then we were discovered. Now this picture-hunting mortal was an absolute stranger to us, but no sooner had he noted my camera than he took the words right out of our mouth when he smilingly said: "Hello there. I see we've both got the same idea."

Well, what followed is 'old hat' to most of us. We got to talking about models, lenses, filters, etc., etc., our shooting experiences, our pet gadgets, drifting into more personal

matters, opinions and suchlike. Time passed most pleasantly, while the sun kissed the scene for the last time—and departed. But we still talked. He was a swell guy. Finally, we exchanged cards with the dual hope we could meet again.

See what we mean? A great fraternity that covers the whole earth—and the oceans too. Oh sure; we talk politics, of international affairs, gab about some new reducing diet, rave about the recent vacation and suchlike, but always come back to discuss some phase of photography, for here we are on solid ground where a difference of opinion means little to a member in good standing. Contentious individuals have been known to reach for a club with which to make their points convincing and impressive, but did you ever hear of the photographic fans coming to blows over the merits of Ziggle's patented automatic wide angle lens holder with the push button controls? We doubt it.

Yes, the fraternalism of photography is a great, a living thing. Composed as it is of human beings, it follows that it is also all things to all men—and women—bless 'em—though here again this proves we get but what we give. And why not?

Of a certainty being a PSAer fosters to a high degree this desire to share a common interest, while at the same time savoring the fruits of friendship and goodwill. We know whereof we speak—and write. For quite a while lately it has been necessary to fold our tent and travel around in search of a more equitable environment. And, we ask, what does mankind crave most in a strange locality? Yes, companionship and new friendships, but they cannot be bought. They must be earned.

And what a fraternal combination is the PSA Directory and the telephone. The ache of loneliness is oppressive, so hopefully we locate the nearest PSA member and dial the number. Apologetically we explain the situation, and in no time the conversation leads to photographic chit-chat and a cordial invitation to spend an evening reviewing slides on the screen and exchanging evaluations. The voice coming over the wire is warm and friendly. Suddenly we're conscious that the loneliness has taken flight. The sun has come up. Life is good again.

Later, the desire to salute this precious fraternity becomes insistent. It's been long overdue, so finally we get around to playing a psalm of praise on the typewriter keys—and here 'tis!

# Writing Sound Commentary

By Cyril Bronson

The beginner at writing a commentary for a film nearly always makes the huge mistake of saying the same thing the picture says. So often he merely comments on the subjects shown in the picture—actually a waste of words. Why tell something the picture tells?

A movie exists for the purpose of telling us something, a story, a bit of action, a description of a place, what something is like, etc. But a movie is seldom complete. That is where the sound track comes in.

So, then, the first rule of any good commentary is to use it to supplement the story told by the film, to give added details which the film does not provide.

As an example, you photograph a certain snow covered mountain range. How high is it? Where is it located? Are the peaks named? Perhaps sign boards can be found which can be photographed and inserted in the film. If so, fine, but if not, then the sound track has a job to do in giving these facts.

Perhaps a travel film includes a shot of some buffalo. The inexperienced would probably say "We photographed these buffalo late one afternoon." No one cares what time of day they were photographed, and the fact that they were photographed is evidenced by the film itself. What's more, they aren't buffalo, they are bison. So, let's change the commentary and bring out facts the picture doesn't show. Let's mention that really this animal is the bison and is often incorrectly called buffalo. Let's mention he is the largest animal on the North American continent, that hunters reduced the number to less than a thousand several years ago, but the federal government put a stop to their being hunted and today the herds have grown back to over 20,000 in number.

Those are all added facts, none of which are told in the film. In these instances the commentary adds a great deal to the film and has earned its right to exist.

Secondly, the commentary often gets away from the picture, which it should not do. For instance, in our example above, the commentary might recall how the bison was one of the more important sources of food for the Indian, that the Indian would carefully make his bow and weapon, using feathers from wild birds and sharpening stones for the arrowhead, making the stone sharp pointed so that it would penetrate the hide easily.

Here the commentary is completely away from the bison which is the subject of the picture and is talking about Indians and their bows and arrows which is a long way from the animal being shown on the screen. Yet this is a common error and one that is found frequently in narrated films.

If the subject does not support enough information to fill a commentary for the required time, it is better to have no commentary or a short one than to have one which is so far afield.

Third, it is often easy to talk above the level of your audience. This can be eliminated by determining exactly what type of audience will be seeing the film and then using only terms that audience will understand.

For example, if a film on insects is to be shown to a group of zoologists, the Latin names of the species can and probably should be given in order to identify them, and references can be made which, to a lay audience, would not be understood at all.

If a film on dogs and cats is to be shown to children in the first and second grades, it is obvious the writing must take

a lower level than if the film is for general distribution to students of high school, or college age.

And in this connection it should also be pointed out that it is a very poor policy to assume that your audience knows very much about the subject matter of the film.

Suppose, for example, you took a trip to Guatemala and proceeded to tell something about the scenes you exposed there. Where is Guatemala? You know, of course, because you went there. But there probably isn't one in a hundred that could find it instantly on a map. Some would look in South America, a few might even look in Europe or Asia.

So, never assume your audience knows too much about your subject. Begin as though they are hearing about it for the first time. If you don't have a map showing the location of Guatemala, then be careful to point out in your commentary exactly where this country is located.

Your audience will accept hearing facts they already know, such as the fact that Boston is the Capital of Massachusetts, whereas they will feel uneasy if they are told about some scenes that were taken in Wyoming's capital city. Now let's see, what is the capital of Wyoming? Why doesn't he tell us? Don't assume your audience knows the capital of Wyoming. Perhaps most of them do, but tell them it is Cheyenne to make sure they all know.

For best results, the commentary should be kept in the same tone or mood as the film. If the subject is dramatic, the commentary should be, also. If the theme is comical, then humor is not out of place in the sound track. Usually the two will not mix, for it is folly to try to poke fun at a serious dramatic subject. One is bound to suffer at the hands of the other.

In a travelog there are bound to be humorous incidents. A carefully worded commentary can often heighten the situation and bring out some additional laughs.

Another mistake is to let the narration lead or tip off the subject the film is about to show. It is most tempting to say "Rover's master had taught him to go down a slide hind feet first." Then, an instant later that is what we see. The commentary has completely stolen the scene. The punch is gone. The commentary tells what the scene shows, which is bad policy.

In this instance it would be well to not use any commentary, or stop it with "Rover's master has spent many months in training him and teaching him unusual tricks." This warms us up to the fact that the dog may show off for us, but we don't know just what he is going to do, so that when the picture does show him performing his various stunts, we don't know what they will be. The picture still delivers the final punch.

In writing the commentary the screening time of each scene or sequence should be watched closely so that the narration does not overlap subject matter. It is exceedingly bad for the commentator to still be talking about horses when that sequence has stopped and pictures of somebody's prize winning fuchsias are filling the screen.

The narrator's script must be timed carefully and gone over several times if necessary, shortening sentences and paragraphs until no lapping of subject matter occurs.

Keeping these factors in mind will result in a film easily understood, clearly presented, and providing the maximum of information, interest and entertainment. Don't hesitate to rework the commentary several times if necessary to give the right predominance to the all important picture on the screen.



"Portrait Pointers," edited by Maurice H. Louis, APSA, is a regular feature of the PSA Journal, appearing every other month.

In Basic Lighting Series I, I began to show the EFFECTS of light in the making of portraits. Using a manikin, named Gigi, emphasis was placed on the importance of recognizing what illumination would and would not do. With an understanding of these basic fundamentals, I feel certain that less-experienced amateurs will hold the key to making better photographs of people, regardless of equipment, conditions or kind of light used.

Our first series terminated with the photograph shown at the left as #1. The main, placed opposite and above Gigi's left shoulder, commonly referred to as the 90° position, is a raw #2 Blue Photoflood in a Johnson Cine Ventlite 14" reflector. The fill-in, a diffused #1 Blue Photoflood in a Solite 9" reflector, is slightly left-forward of camera and below eye-level. Lighting ratio is about 4 : 1. The diagram on the next page shows relative positions of equipment used in this series.

In examining this first print, we get the feeling that Gigi is so close to the unlighted, pale gray wall that she appears "glued" to it. Instead of natural roundness of face and figure, these features more resemble those of a child's "cut-out" paper doll. Although the sweater is lighter than the background, tonal mergers occur at the lower left of print and in areas of the hair.

To introduce a highly desirable feeling of depth, actually an illusion of perspective, we need greater separation between the figure and background. There are a number of ways to accomplish this. We can employ a lighter colored background, if one is available. Or the subject can be moved closer to the wall, whereby frontal lights will throw stronger illumination on it. This method results in deeper shadows which, more often than not, are objectionable. A simpler and more foolproof system is the use of an additional light source.

Many professional portraitists believe that the background light is second to none in importance. It can add that certain touch to a portrait which is otherwise impossible. But this does not mean that such a light should always be used. In fact, there are times when it is not desirable.

The effects one is able to obtain with illumination of background are innumerable. They will be controlled by the type and intensity of the light source and naturally, the color of the background. Generally, a small flood or spotlight is used. Where more subtle effects are wanted, say in low-key work, an uncovered 100-watt bulb may suffice.

There are few guides to assist in the selection and placement of this light, although the latter is not too critical. Experimenting and studying, from the camera position, the different effects obtained should soon teach one what is best for a particular situation. A good way to train your eyes to see is to turn off all lights with the exception of the one used on the background.

Print #2 was taken in this manner. A #1 raw Blue Photoflood in a 4" sausage-shaped reflector, is positioned 28" from the background and 36" above the floor. To me,

the illumination appears too strong and too spread out. Hence, a different type light would best serve our purpose.

A 100-watt Dinky-Inkie spotlight was then substituted for the flood and its beam thrown behind Gigi's shoulders. The result seen in #3 is more to our liking.

The main and fill are next turned on so that the overall result can be checked. The photograph at #4 was made with these three lights. In comparing this print with #1, you can readily notice the increased separation between model and background. While untrained eyes may not see it, a certain amount of bounce light is reflected back onto the subject which is always helpful. Added depth and roundness, as well as an element of impact, have now been introduced. All these add up to an improved portrait.

As I mentioned in the first series, the accompanying illustrations are not offered as lighting set-ups to copy. Their purpose is to instruct and, as such, they may or may not be desirable examples of portraiture. In the case of #4, some may feel that an overall lighter background or a less dramatically applied spotlight would be better. Photography is such a highly personal means of communication that the maker alone is best qualified to select the approach he or she feels appropriate. Whether viewers will agree is something else again.

Photograph #4 is studied for ways to improve it, if possible. Portions of the hair seem to lack luster and the shadowed half of the face might benefit by accents of light on it.

My personal experience has been that, in nearly all instances, hair will reproduce on film darker than it appears to the eye. Unless additional light is placed on it, only the small portion which receives the full force of the main will reveal its natural monochromatic shade.

Black and red hair are the hardest to make appear lifelike. They require strong light and often additional help in the form of water or oily lotion. Care must be exercised with blonde hair because illumination which is too concentrated will destroy its fine texture.

The hair light is really multi-function in purpose. It contributes to separation of body and background and can place highlights at forehead and along side of face.

While a variety of light sources may be utilized to light the hair, I prefer a small spot like the Dinky-Inkie which uses either a 100, 150 or 200-watt bulb. The size and intensity of the beam is easily controlled and when "harn doors" are attached, spilling over of light on unwanted areas is simple to prevent. If desired, diffusing materials and "snoots", which concentrate the light to a greater degree, can be used.

Placement of this light is critical. If overhead (some photographers suspend a small reflector from the ceiling), only the top of the head is illuminated. If on the same side as the main, it will not play into the shadow areas. If directed too much from one side, it will offset the effect of the frontal lights. Positioned behind the subject, its rays may





Diagram showing positions of lights used in this series.

strike the camera lens. If not placed correctly in relation to the angle of head, disturbing shadows or highlights will appear on the face (usually from hair or ear).

From the above, you will see that this light can either "kill or cure." In the hands of careless workers, it very often does the former. There is a tendency to underestimate the strength of a hair light. Often it is too concentrated and/or placed too close to the subject. The result is burned out areas.

Getting the hair light into proper position is not as difficult as it sounds. For the conventional portrait, placing the spot or flood at side-rear, on the opposite side to that of the main and about 2' above subject's head,

will be a good starting point. Actual distance from subject will be governed by type of light used. As moving the light only an inch will probably change its effect, it is necessary to constantly check the results from the camera position. Maneuvering will be made easier if a tall light stand, say one of 8', or a boom is utilized.

The proof of the pudding is in the eating. So we place our 150-watt baby spot in a 45° position to right side-rear of Gigi, about 36" from and 18" above her head (see diagram). We see the result in #5. Besides highlighting the right side of the hair, the illumination spills over onto both shoulders and accents are cast along right cheek and eyebrow.

Satisfied with the position of our spot, we turn on the main, fill and background lights and examine the total effect. This is shown in the final print at #6. Compare the result with that of #4, then with the original photograph at #1. While there is no doubt that this portrait could have been made with fewer lights, each of the four used has contributed something which would have been difficult to achieve by other methods.

The final portrait may be considered to be in a semi-dramatic vein. The strong off-center background light balances the high-lighted half of the face. With the exception of the tonal merger where right shoulder "leaves" the lower left corner of the print (which is desirable, to me), you'll find adequate separation between all dark and light areas.

All prints in both series are straight enlargements, without any attempt made to bring tones into proper balance. Basic Lighting Series III, which will appear in the January *Journal*, will reveal "variations

on a theme." I will try to show what imagination plus technique can do to change a conventional portrait into something less prosaic. Watch for Gigi!

EQUIPMENT USED: Kodak Medalist I, 2 1/4" x 3 3/4" with 100mm Ektar f:3.5 lens.



## International Exhibits

"Impressed by the delicate print quality and rich tones—most subject matter appealing in that it gave an American a view of scenery, life, and people in India.—Feeling for what makes a picture.—Good composition and print quality.—Prints original in conception and feeling.—Lots of mood and feeling.—Interesting, information."

This description is excerpts from letters received regarding the beautiful exhibit sent to PSA International Exhibits by Niharika —The Club of Gujarat Pictorialists, Chitra Studio, Sarangpur, Ahmedabad, India. The exhibit we now have is being returned to them, but we are expecting a new exhibit from them this Fall. We are deeply grateful to the photographers of India for lending us their prints, particularly since paper and chemicals are much harder to obtain there than here, and they work under more difficulties than most of us encounter.

Would your club like some program material that other clubs describe as above? Would you like to see what the photographers of other lands consider pictorial, how they handle their portraits, what their country looks like, how their people live?

Would you like to get the feel and mood of foreign countries that most of us will probably never be lucky enough to visit? International Exhibits Service is prepared to furnish you with sets of prints, mounted on 16 x 20 mounts, of the best pictorial work from sixteen to twenty different countries. The sets have thirty to fifty prints from different photographers including portraits, landscapes, patterns, abstracts, nature, and architecture—something of interest to each member of your club no matter what his favorite field—even the color workers will find new slants and treatments of old subjects.

If your club has been missing out on this interesting source of program material, now is the time to request one of our new exhibits. Your Zone Representatives are listed in the Service Directory. If you are not sure which Zone you are in, write directly to me and I will see that the proper person gets your request. If you have comments, criticisms or suggestions, please pass them along, we will try to obtain the exhibits you want to see.

—Mary K. Wing, Director

# Mixing Colors for Photographic Prints

By James H. Archibald

When the artist painter mixes his colors to apply to the white canvas, he creates a color that should be little—if any—affected by undercoating, or light canvas. For this reason he gets his colors very close to what he has in mind. On the other hand, the photo-colorist has an entirely different situation to contend with, for here he is applying a color that is usually transparent to a print that is either greyish cool or warmly sepia, and the underlying tone of the print will show through his colors and greatly affect them.

The secret of a good coloring job on a print is for the colorist to realize that he will wed the colors he applies to the print to the underlying tones over which the color is applied and then "smoothed off", and unless he understands this he will never be able to master the art of coloring photographic prints.

For this reason, then, it is important to know that your colors should be kept reasonably rich and pure, for if you use muddy and impure colors on top of a print that is either grey or sepia, you will never be able to produce a coloring that is clear and colorful, especially in the deeper areas of the print.

Speaking from our own experience, we have noted that practically every one who colors prints with transparent oil colors usually produces a coloring that is either thin and washy, or is dark and colorless owing to the use of too much Medium dissolved in a nondescript muddy mixture of colors that lack purity and bloom. This is unfortunate indeed, as the critics of this phase of photography are prone to judge its effectiveness upon the evidence of their own eyes and artistic perception, and if they, perchance, see a flat, muddy looking coloring entirely lacking in good taste and harmonious coloring, they cannot be blamed if they turn from it in disgust and contempt.

We appreciate how difficult it is to explain to the color novice something of the craft that is inherent in any one who has worked with color all his life. The language can be highly technical and the procedures complicated to the point of despair, yet we have proved that with sincerity and application, most lovers of the beautiful in color can benefit from a few simple lessons in the art of color-mixing. I have taught pupils whose work was very bad and whose sense of color was difficult to express, and later, on examining and comparing some of their old work with the new they were astounded to discover that the former studies which they at one time thought highly of, now left them critical—and satisfied that they were making progress.

To get your colors colorful and rich, then, one has to pay attention to certain factors. First; you have to use a print that is matt, for unless the surface of your print has an affinity for color and its *slightly* roughened surface catches the paint, very little—if any—of your applied color will stay on the print when you "smooth off" with the smoothing pad of cotton-wool. Second; be careful that you do not use too much Medium—or Extender—when mixing your paints, for paints that have too much Medium in them will "smooth off" too easily and leave little color on the print. Lastly; be sure that the paints you are using are good paints, paints that are full bodied and rich even when thinned a bit with Medium. It is worthy of note that since the growth of interest in hand coloring photographic prints, many paint manufacturers have jumped into this field whose experience in photo colors is very limited, with the result that on the market today are photo paints that are thin, weak, and quite unsuited for good color work. Stick to the firms whose product has been on the market for a long time, since these firms will have the longer experience in making a

good product. The paints made by Marshall, Kodak, and Rohrig are recommended, especially the extra strong paints put out by the first named firm.

In the mixing of your paints to get a certain color, it is highly desirable that you get this color by mixing as few colors as possible, for the more colors you mix to get a certain color—or tone—the more are your chances of getting a dull, flat color. Too, if you do finally manage to get an acceptable color tone and later require more of this color, your chances of matching it are verging on the miraculous.

Of course it is apparent that for any one to cover the field of color-mixing thoroughly, he would have to use colored charts and endless chapters of information on the characteristics of all the colors in the spectrum, so here we must confine ourselves to the simplest formula so that the photo-colorist will easily grasp the fundamentals of color mixing. Based on a lifetime of work and study in the field of color, here are enough suggestions to put you on the right track and greatly improve your ability to get the color you desire:

Get hold of a good color circle that shows the spectrum in full color. Some spectrums are divided into from three to twelve segments, and of course this is liable to cause confusion in the mind of the neophyte. So consider the rainbow, which is a perfect rendition of the color spectrum, and here you will observe all the primary colors in their purest glory. A color wheel—or spectrum—is the colors of the rainbow arranged into a balanced order, running clockwise from Red to Orange, to Yellow to Yellow-green, to Green, to Green-blue, to Blue, to Blue-purple, to Purple, to Purple-red, and finally back to Red again.

There are many complicated systems of color and just as many color wheels, and each has its adherents. The Munsell System of Color Notation is our favorite, for we have studied and worked with it. The color wheel used in this system has ten segments equally divided in the circle, so we suggest you either procure one with ten segments or make one yourself and fill in the colors so that each color is equally removed from its neighbor in the following order, running Clockwise: Red; Yellow-Red; Yellow; Green-Yellow; Green; Blue-Green; Blue; Purple-Blue; Purple; Red-Purple; and this brings you back to Red again. Study this wheel and begin to think of and see color in everything. Become color conscious. It will pay you rich dividends in pleasure and stimulation.

All colors can move in three ways, for color has three dimensions, Hue, Value, and Chroma. The first refers to the family of the color. That is, is it a red, an orange, a yellow, a green, and so on through the spectrum. The second alludes to the lightness or the depth of the color, and the chroma of a color determines if it is rich and full bodied, or dull and greyish. Hue runs the gamut of the color wheel; Value runs from white to black; and Chroma runs from absolutely neutral grey to any color in its purest aspect.

Here is a simple tabulation of how to mix colors:

To make a Red more purple add purple, and to make a Red more yellow add orange.

To make an Orange more red, add red, and to make an Orange more yellow, add yellow.

To make a Yellow more red, add orange, and to make a yellow greener, add green.

To make a Green more yellow, add yellow, and to make a green more blue, add blue.

Always add the color on either side of your principal color to change its tone, for this will retain the purity of your color.

However, if you desire to change the tone of your color and have it less pure, skip one segment and add some of the color two segments away. To wit:

To make a Red more flat purple, add purple, and to make a Red more flat yellow, add yellow or raw sienna.

To make an Orange more flat, add some red-purple, and to make an Orange more flat yellow in tone, add some yellow-green, and so on.

To flatten—or grey—a color more than the above, simply add a little of the color directly opposite it on the color wheel.

To wit:

To flatten a Red and make it quite neutral, add a little blue-green, which is its complement. Or to flatten a Green-yellow, add a little purple. The more you add of any complement to a color, the flatter it will become.

In portraiture, backgrounds are very important, so here is a tip about getting good background colors. Try mixing colors that complement each other, but always have the two colors unequal in amount. That is, for a soft full red have a lesser amount of the blue-green, or for a dull blue have a lesser

amount of orange mixed with it. An excellent background for a portrait of a girl is made with the following:

Three parts of Marshall Tree Green to one part of Kodak Flesh, and for a male study try two parts of Marshall Chinese Blue to one part of Kodak Flesh.

And, Experiment; Experiment; Experiment!!!

\* \* \*

#### *Variety in your Color Effects.*

In hand coloring any kind of a print, it is most important that the colorist should try to give a feeling of variety in the various areas of color, for by doing so the print will take on realism, interest, and beauty.

Now inasmuch as every object is illuminated by light, both natural and artificial, it follows that these objects should reflect the play of light and shade tones in the objects. Take an expanse of grass for instance. If you study this closely on the spot, you will find that the grass varies greatly according to the light and shade, with more yellow in the sunlit parts, and a cooler tone of soft green in the shaded parts. In addition to this you will find small areas of other tones and tints, some of which might include even little accents of



Mood Indigo

*From the Second Southwestern International Exhibition*

R. B. Helm

red and warm brown. The same applies to masses of foliage, stones, and water, etc., etc., and this variety, when incorporated into your colored print will give it a truly artistic realism that pleases the eye and compliments the colorist.

To prove the value of this suggestion the writer recalls an occasion when he asked a pupil in a hand coloring class to closely study a field of grass the next time he had the opportunity, and note if the field was a solid area of one color. A week or so passed, and the pupil returned to the class in a glow of excitement, amazed with the discovery that he could find an infinite variety of tones and tints in a field of grass that he had never seen before.

Variety is the enemy of monotony, and we should alert our vision to recognize the fact that Nature seems to abhor monotony. Consider even a group of rocks as you first view them from a distance. Each looks the same, yet close study will disclose a variety of different tones and tints, and when this variety is incorporated into your coloring the general color effect will be similar to the color you first saw as you viewed the rocks.

This same variety is most effective even in portraiture. Backgrounds that show subtle variations of tone and value are more interesting than those of one solid color. Then the color of garments can be made realistic and interesting by having the illuminated areas slightly more of a warm, sunny color, with the shaded areas slightly cooler in tone. Take a red jacket or sweater. Most colorists would use but one solid red to color it, yet this would not be really true to color, for the red jacket has a variation due to the effect of the lighting. Here the lighter areas should be slightly more orange red, the main areas a true red, and the deeper areas slightly more purple red. The same is true of practically all garment colors, with your lighter areas slightly warmer and your shadowed areas slightly cooler.

Our color ability to a great extent depends upon our ability to see things as they are, and not as we think we know them to be. Variety is the spice of life; it is also the essence of nature, so let us study it, see it, and have it reflected in our colorings.

\* \* \*

#### The Importance of Extender or Medium

The principal function of Medium is to thin your oil colors and make them somewhat lighter. This is necessary when you have to cover a large area in a fairly medium shade. Too, the addition of a fair amount of Medium in a background color gives it an ease of application that would be quite impossible without it.

Suppose you take a certain color and mix it with double its bulk in Medium, and then rub this color into an area of white or cream photographic print that has been processed in the regular way, then smooth it off. You will find that the resultant color is fairly light. Now take the same amount of the same color and mix it with an equal amount of Medium, rub on to the same area, smooth off, and note that your color is deeper and richer. Again take the same amount of this color, add less than half of its bulk in Medium, rub on the print and smooth off, and you should have a still deeper and richer color. This experiment is to show you how much the use of Medium affects your colors, and I suggest you do a little experimentation in this direction, for it will prove mighty useful.

Too many hand colorists use too much Medium, with the result that their work is weak and thin in color. Unfortunately most of them manage to have their lighter areas a bit rich and colorful, and the reason for this is that your lighter print areas will show a richer color simply because this area is not contaminated by the deeper tones present in both black and white, and sepia toned prints. The deeper you go

in a print, the less your color will be rich. Rub a color on the lightest part of a print, and on the darkest part of the print, smooth off, and note how flat the color is when it allows the dark area to show through.

To overcome this tendency, you have to learn the value of Medium in your colors, and that it is impossible to have your deeper parts colorful if the paint you use has too much Medium in it. The paint provides the body of the color, while the Medium provides the vehicle to carry it along, so, if you want to get color in your prints and have the darker parts, not black, but really colorful, then reduce the vehicle and give the paint a chance to permeate those heavy shadows.

Another important thing to remember is that if you want to change any of the colors already put on your print, that if you use any Medium in the latest color to thin it, this color will tend to 'cut' the underlying color because the added Medium has a tendency to do this because of its similarity to turpentine. It has been my experience that when doing a portrait this is especially true, and many colorists find much difficulty in adding the usual rouge glow in the cheeks after the face flesh color has been smoothed off because their redder rouge color has been thinned with Medium. The secret of adding the rouge glow to the face is to have no Medium in your cheek or shadow colors. Rouge especially is best applied as follows: After the flesh color has been smoothed off, take a small pad of cotton-wool screwed up firmly, and dab it lightly on your cheek color. Now rub the pad on your palette to remove any 'gobs' of heavy paint, being sure that only enough is left to gently affect the cheek areas. Now, with a gentle, circular motion (starting at the center of the cheek) work the rouge color onto the cheek, blending it carefully into the skin color. If at first the glow of rouge is not as strong as desired, repeat this technique until satisfied.

In doing a landscape or any kind of scenic study, the colorist will usually find some large or small areas, such as deep tree trunks and branches, leaves, rock shadows, etc., which are little affected by any color having an appreciable amount of Medium in it. Here it is necessary to reduce the blackish areas by rubbing in colors that have been lightened with some opaque additive such as white, yellow, orange, rich brown, rich green, etc. (Be wary of using yellow over a black and white print, as the yellow will take on a greenish tone when worked over the deeper greys and blacks.) Blackish tree trunks and branches can be given a lot of life and color by rubbing in some opaque orange or warm brown, and smoothing off very lightly. A few touches of warm green opaque color can be added over this and smoothed off lightly. The same treatment can be used in rock shadows of the shadowed side of barns, etc., keeping in mind that the shadowed side of anything should have something of the tone of the lighter part, only slightly richer.

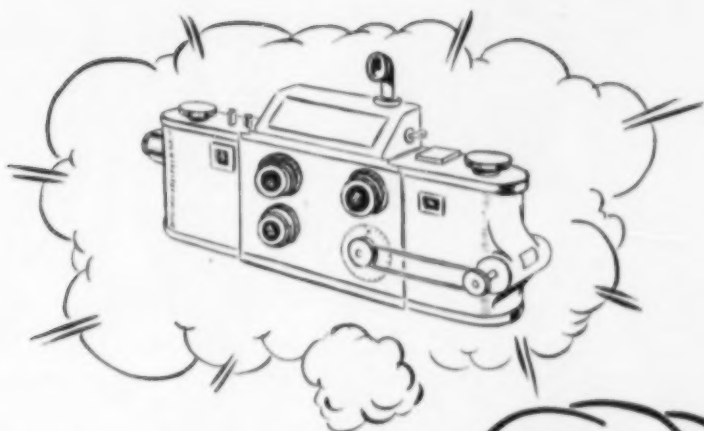
Experiment a bit with your Medium and learn something of what it does to your colors.

In coloring a scenic one usually finds that if the highlights are the least bit muddy or heavy, it will be impossible to get life or good color into them. The remedy for this is to add some opaque color that has been greatly lightened with white, yellow, or orange and touch it on to the print with a clean tool. A very good highlight color can be made with a mixture of white, orange, and yellow. White with yellow alone is too brassy, so you have to warm it with some orange. This is fine for highlighting dirt roads, rocks, and buildings of many descriptions, but it must be all opaque color. Small touches of this highlight color should not be smoothed off as by doing so you will reduce its effectiveness.

Finally, be careful in using white alone to lighten any color, for white has a tendency to make a color very cold and thin in tone. It is very useful to use opaque white to get your colors light, but you have to use some other color to keep the general tone fairly clear and slightly rich.

Watch your medium amounts!





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## Camera Design Made Simple

By W. R. Ayres

Interviews disclose that to many shutterbugs, camera design is a mysterious process. Often photographers wonder why a certain lens was selected, why the viewfinder was located thus or how a person with only two hands is supposed to operate the thing. To answer such questions, intensive research was done among information sources of unimpeachable authority. Some of the more important methods of design have been consolidated into the following report, which depicts how a new super-camera might go from drafting board to shop showcase.

1. Market analysis has indicated that a streamlined twin-lens reflex camera should sell well. Draftsman starts job, but misinterprets notes and commences laying out camera with lenses side by side, instead of one above the other. (Chum passing drafting board remarks that he is glad to see addition of stereo camera to the company's line.)

2. Designer thinks reflex stereo camera would be too hard

to manufacture. He orders design changed to single lens reflex.

3. New Chief Inspector is partial to coupled-rangefinder cameras. Design is changed to suit.

4. Sales Manager tells President that terrific lens speed is essential in all new models. Design is altered to suit.

5. Lens selected is one manufactured by the President's golfing partner. Chief Designer asks how he's supposed to turn out a decent camera with such a bum lens. President tires of golfing partner's jokes and directs Chief Designer to change to best lens made by another company. Chief Designer asks how he's supposed to turn out a decent camera with such a bum lens.

6. President wires back from vacation trip that factory economy must improve; all future models will feature simplicity of design and rock-bottom manufacturing cost. Design revisions are made to suit.

7. Designer learns that the Champion Camera Company has gone to left-hand focusing, so entire camera body design is reversed to permit left-hand focusing. (Shortly thereafter, Champion changes to rack-and-pinion focusing just adopted by Leader Camera Company.)

8. Sales Manager dreams that camera with modernized viewfinder will outsell all competition. Design is revised to suit.

9. Experimental Shop makes an error and puts flash contacts on camera top where film advance knob belongs. Foreman is grateful for previous occasion on which Shop covered up error for him, so Foreman gives Designer long blast on why flash contact location has never been right before. Designer can't stand for major mechanical change that was not his idea. He orders film advance knob moved to front of camera where flash contacts had been drawn by draftsman. Designer states that flash contacts will have to go on camera top.

10. Lens finally arrives for installation and turns out to have too long focal length. Engineering Department confers all night to decide whether to change focusing mount or to

add corrective lens inside camera. Decision made by flipping a coin calls for adding internal lens. Designer discovers there is not enough room inside for extra lens, so he orders it fastened outside in front of main lens. Sales Manager changes advertising copy to claim permanent optical dust cover over camera lens.

11. Some of Experimental Shop workers don't understand English, so Chief Engineer describes proposed focal plane shutter in sign language. Workers think he is describing camera case, and come up with revolutionary case design featuring spring-wound sliding cover. Chief Engineer has drawings changed accordingly. President gives Chief Engineer award for Most Clever Idea of the Year.

12. Camera is given final cost analysis. Retail price will be \$2 less than the Chief Engineer expected but \$2 more than early specifications called for. Cost to the customer can be \$5 less than the Designer expected but must be \$5 more than he promised the President. The price tag will read only \$10 less than the Sales Manager recently guessed but \$10 more than he promised in his advertising.

Understanding his business perfectly, the price is precisely what the President expected.

## **Hands Across The Border**

**By Nelson Merrifield, APSA**

I have often said that the way to friendship among nations can be wonderfully aided by PSAers who will offer to help visiting photographers to their land, by advertising the fact that they are willing and anxious to act as friend, guide and counsellor to the visitor. As a PSA Travel Aide I have had one wonderful experience this summer that proves my case. Back in the spring I had a letter from a chap in Oxnard, California, by the name of Johnston. Could I give him any information on what there was of photographic interest at the Canadian Lakehead? . . . what was there to photograph on the Trans-Canada Highway east of Winnipeg? . . . could he photograph the aurora borealis if it showed in July? . . . what was there between Port Arthur and Ottawa . . . etc., etc. Well, I was only too happy to help. First I wrote telling him of the local situation . . . then I wrote to the Ontario Government for further information regarding things east of here . . . I also got the local manager of our Tourist Information Bureau to write Mr. Johnston. Next letter I got from Mr. Johnston was signed "Mel".

At our next camera club meeting following the correspondence I suggested that we have a field day or outing to Silver Island . . . one of our more famous historic and photogenic areas . . . and invite the Johnstons to come along. This idea went over in a big way and I forthwith sent along the invitation. In due course Florence and Mel arrived with "Tulip" their miniature shepherd dog. They got in a day ahead of time . . . so the first evening I met them, and after dinner showed them the famous view of Thunder Bay from Hillcrest Park . . . they were so thrilled we sat there talking till dark. Next day they shopped while I was at work. Saturday, my day off, we spent a full day, and despite the fact we had very poor weather, they were most energetic in covering many camera-inviting subjects. From the top of a grain elevator they watched a grain boat loading, and at another they saw automatic dumpers pick up box cars of grain and tip them up and unload them in minutes. Next they went to the ore dock and saw a big American ore

carrier take on 20,000 tons of our famous, rich, Steep Rock ore. They didn't want even to stop to eat, but I induced them to take time off for a sandwich (the fact was I was getting a bit wan myself). After lunch they visited a big paper mill, and as we had a big day planned for Sunday I suggested they take a bit of a rest, so at 4 p.m. they went back to their motel. At 7 however they were back again with me and we visited a friend of mine, where we looked at slides for a couple of hours. Then we had a cup of tea and called it a day. By this time we were really friends, and had forgotten that such a thing as nationality divided us. Next day we set off for Silver Island . . . a drive of some 50 miles which took us about four hours there being so many interesting things to shoot on the way. By constant spurring the party on—we had been joined by about 10 other club members—I got them out to the Island by one o'clock. There we had a fine picnic lunch, and after that spent a wonderful afternoon shooting the many interesting features of the Island. We even got them over to the old Silver Mine . . . once one of the richest in the country. There we found seagulls nesting and found eggs and gulls a few days old. The afternoon was over all too soon, and the Johnstons decided they were going to take their time going home as they wished to stop and make pictures on the trail out. Our goodbyes were brief . . . and we parted with real regret because firm friendships had been welded in that short three days . . . and we just hope the Johnstons returned home with a fine picture record of their visit to the Canadian Lakehead. The morning after they left I received a brief note written in their motel which says in part—"We find it difficult to adequately express our appreciation for all the kindness shown to us on our visit. You and your friends have made the trip a never-to-be-forgotten pleasant memory. Thanks to each and every one we met" . . . I know that the club members who went along feel it was a highlight in their picture-taking experience, too. So you can see what I mean when I say photographers can be real ambassadors of good will.

# Every Member Get A Member But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available and make sure you know them all so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor. Sponsors names are in block type.

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RITZ, Edward C., 26 W. Lexington  
St., Baltimore 1, Md. 7756 CT
- John J. Bortor  
ROACH, Otto, 2499 Hoyt St.,  
Lakeview, Calif. 6756 P
- James G. Wilmore  
ROBB, William, Box 297, Dunedin,  
New Zealand 1756
- M.C.
- ROCKBOS, Oliver, 5246 Lathrop  
St., Los Angeles 52, Calif. 7756 P
- George F. Bremer  
ROHOLD, Ezra, 81 West 9th St.,  
Vancouver, B.C. 7756 CT
- Paul Arnold  
ROWE, Mr. & Mrs. Franklin D., 605  
Fountain St., Box 1000 15, Conn.  
6756 CNPPT
- Dr. B. J. Kauton  
RITTAN, C. Richard, 29 Princeton  
Plaz., Hastings-on-Hudson, N.Y.  
7756 CT
- John J. Bortor  
SAMMARCO, David, 351 Wilton Ave.,  
Port Chester, N.Y. 7756 CP
- Edward H. Gould  
SCHARHORNST, John H., 446 Bona-  
kott Dr., Snyder 21, N.Y. 6756 P
- Robert J. Lawer  
SCHMIDT, Adolph J., 23817 Nona  
Ave., Dearborn, Mich. 7756 P
- Lynd F. Coag  
SCHMIDT, Dr. Edwin H., 9244 Canal  
Dr., Alton 25, Mo. 6756 CS
- Dr. Carol C. Turner  
SCHWARTZ, A. L., 6416 Skylesse  
Steel Plant, Inc., 1167 E. 43 St.,  
Chicago 13, Ill. 7756 Y
- Paul Arnold  
SCOTT, John B., 14 Gillian St.,  
Blackburn Bay, Auckland, N.Z. 3,  
New Zealand 1756
- M.C.
- SCOVILL, Miss Mary S., 195 N. Adams  
Trenton, Mich. 6756 C
- Miss Catherine Lattimer  
SHAW, Miss Ann Earline, 725 Upham  
St., N.W. Wash. D.C. 6756 PS
- M.C.
- SHAW, Theodore D., 2043 N. Cicero  
Ave., Chicago 91, Ill. 7756 M
- Miss Margaret E. Connolly  
SHUTLAND, R. J., 1145 Hecoma Way,  
Colorado Springs, Colo. 7756 S
- George O. Bortor  
SHOKE, H. B., 717 N. Main St., Los  
Creston, N. Mex. 6756 C
- Jon Flomington  
SHLEY, Mrs. Clara P., Interstate 84,  
Bismarck, N.D. 6756 CN
- Mrs. David W. Bodie  
SIMPSON, Miss Dorothy, 713 S. 4th,  
E. Salt Lake City, Utah 6756 S
- J. L. Simpson  
SKELLY, George, 707 A Franklin,  
Columbus 3, Ohio 6756 PT
- Edward Humbley  
SMELTZER, Dr. Dave H., 1812 Camp  
Green Ave., Charlotte 8, N.C.  
7756 CN
- Myrt L. Routh  
SMITH, Mr. J. B., CINCPAC FLT.,  
Box 14 PPT, San Francisco,  
Calif. 6756 CP
- Reinhardt, Daniel  
SMITH, William A., 11944 Bryn St.,  
Calver City, Calif. 6756 CS
- George F. Bremer  
SPINGELMAN, Maurice, 1848 Hunter  
Bd., Phila. 31, Pa. 6756 C
- Lewis D. Solomon  
SPIESS, Miss Lorraine, 6180 Cleve-  
land Ave., Canton 33, Ohio 6756 C
- Janet Boshart  
STANLEY, T. P. G., 2620 Lansdowne  
Rd., Victoria, B.C., Canada 6756 P
- James A. McVie  
STEARNS, Leslie B., 102 Greenacre  
Ave., Longmeadow 6, Mass. 6756 C
- Rudolph C. Baum  
STERNING, Arthur A., 68 Orlando  
St., Hampton, Williams 5, 7,  
Victoria, Australia 7756
- Edward B. Bartholomew  
STEFAN, Walter, 1042 S. Holliston Ave.,  
Los Angeles 19, Calif. 6756 C
- Jack McKeown  
STEVENSON, Jan R., 81 S. Knicker-  
bocker, Ft. Worth, Ind. 7756 CT
- John J. Bortor  
STOEBER, Miss Joan, 2551 - 17th  
St., N.W., Apt. 201, Washington,  
D.C. 6756 P
- John B. Wargate  
TALLY, Barlow, 1095 Park Ave.,  
New York 28, N.Y. 7756 S
- Dr. Harold B. Davidson  
TAMMEN, Carl W., 2814 E. 42nd St.,  
B. Tulsa, Okla. 6756 P
- Joe E. Kennedy  
TANBE, Constance, Univ. of Tech.,  
Kensington, Sydney NSW, Australia  
6756 CNPPT
- Edward Bodie  
THELEN, George, 5 Western Trail-  
Photographers, Box 440, Estes  
Park, Colo. 6756 CNPT
- PSA Rochester Technical Sect.  
THOMASSON, Harry, 162 Rotheray Ave.,  
Hamilton, Ont., Canada 6756 S
- W. F. Harris  
THOMPSON, Hugh D., Jr., 402  
Walton Dr., E. Poca, Ga. 7756  
CNP
- R. M. Striae
- THOMPSON, Rully, Box 1421,  
Pocahontas, Idaho 7756 P
- William B. Flannan  
TOTN, Zeban, 5245 Van Allen Blvd.,  
Shaker Hgts. 20, Ohio 6756 CNPT
- John O. Hay  
URBAN, Miss Jeanne M., 1521 E. 142  
St., E. Cleveland 12, Ohio 6756 CP
- Herbert M. Howman  
VAN DYKE, Peter, 25 Fair Oaks  
Dr., E. Rochester, N.Y. 7756 CNP
- John J. Bortor  
VAN PETER, David E., 10277 Alca-  
po Ave., Los Angeles 64, Calif.  
6756 CJP
- Rob Kama  
VALCHIN, James V., 16509 Marcell  
Ave., Compton, Calif. 7756 P
- Clark Jones  
VONRHMANN, Fugro, Tyngsboro,  
N.H., Enfield, Stockholm, Sweden  
7756
- M. C.
- VALASEK, Otto F., Alhambra Lab.,  
Dept. 884, N. Chicago, Ill. 7756  
CNP
- Ronald L. Fredrickson  
VALERIE, C. Robert, 400 Hamilton  
Ave., White Plains, N.Y. 7756 I
- M. C.
- WALLACE, Samuel R., 5225 Red-  
wood Rd., Charlotte, N.C. 7756 PS
- Myrt L. Routh  
WELLS, Donald L., R.R. 2, Box 491,  
Benton Harbor, Mich. 6756 CP
- Miss Marie O. Bortor  
WENTLEY, John B., 215 S. Green  
Ave., Vancouver 11, 7756 CNP
- Earl V. Schlens  
WETLAND, Mr. & Mrs. Kenneth E.,  
1141 W. 38 St., Los Angeles 65,  
Calif. 7756 CN
- South MacMillan  
WHITMAN, David, 41 Newson Ave.,  
Halifax, N.S., Canada 6756 C
- Tim Randall  
WILSON, Kenneth Clark, 41 Newson  
Rd., Halifax, New Zealand 1756 I
- M.C.
- WIND, Gerald, S. Carter Prints, Inc.,  
18 E. 4th St., New York 17, N.Y.  
7756 CT
- V. Russo  
YAU, Tony, 19 Commissioner St.,  
Johannesburg, So. Africa 6756  
CPT
- Arthur Ho  
ZIGERMAN, Milton, 5 Color Res.  
Labs., Inc., 311 S. 12th St., Phila.,  
7, Pa. 7756 HT
- M.C.

## MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below:

### DIVISIONAL AFFILIATION:

Color ..... ( ) Photo-Journalism ..... ( ) Stereo ..... ( )  
Motion Picture ..... ( ) Pictorial ..... ( ) Technical ..... ( )  
Nature ..... ( ) My choice of one free divisional  
affiliation is: (please print) .....

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1 each per year. Check as many as you wish.

Any dues remitted herewith are to be returned if my membership is not granted.

Signature Mr. Mrs. .....

Street .....

City ..... Zone ..... State .....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

ANNUAL DUES: Individual Memberships for residents of North America \$10; Family memberships (husband & wife) \$15. Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.



### Slide Mounting

This month we have a letter from a real beginner who asks some questions which any beginner might well need the answer for. This lady wants to know the standard procedure for mounting and labeling slides for exhibitions. That is quite an order for a simple letter, and it is also a subject on which many new PSAers might need help. So, Old Man Stopp to the rescue, especially since it is a lady who asks.

Actually, there are no "standards" as such. There are certain practices which have proven good and are followed with some uniformity. Let's look at these, then go on to some additional thoughts.

Unless we roll our own, our slides usually come back in some form of cardboard mount. While desirable for quick projection and ease of handling, the cardboard mount is not acceptable for exhibition work for several reasons. The film itself is unprotected and is liable to fingerprints or even scratches, especially if handling tends to the careless side. Of equal importance is the variation in focus when projected. There is quite a difference in thickness between a glass-mounted slide and one in cardboard. Since most will be in glass, an occasional slide in the cardboard mount would come on the screen out of focus. So the first step is to remove your exhibition entries from cardboard and remount them in glass. *Don't put glass over the cardboard!*

There are many types of mounts which can be used. The basic mount consists of two pieces of thin glass, a paper or metal foil framing mask and tape for binding the edge. To cut down on the labor, some manufacturers have devised slide mounts of thin glass with a metal sheath to enclose and protect it. There is also a good cardboard mount, as thick as the glass, with glass covers the same size as the film, which is acceptable.

Let's skip to labelling for a moment and then come back to the variations in mounting.

### Labeling

Each slide must bear the maker's name and full address. It should also have the title and a thumbspot. For the convenience of the projectionist and all the record keepers the thumbspot, title and name should be on the side visible to the operator when the slide is projected properly. If space is restricted, these three can be on the face, the name and full address being placed on the back. The thumbspot should be a small circle of gummed paper on which you can write the 1-2-3-4 numbers to correspond to the entry blank. Make the numbers small so the committee can, if needed, also make the entry number. While this may seem like trivia, remember that many color shows receive several thousand slides and these trivial steps can save hours of work when all added together.

Incidentally, if you don't know which is front and back of your film, look at the surface by glancing light. The base side will be smooth, the film side will show the contours of the image. The film side goes towards the screen, and the data should be

written on the mask face which is next to the base side.

### Thumbspot

The thumbspot goes in the lower left corner as you look at the slide right side up and film side away from you. This is a convention or "standard" nearly a century old. The old-time lantern slide operator checked his ups and downs by pinching one corner of the slide between thumb and index finger with the bottom edge resting on his hand near the base of the thumb. If the picture was right side up, he flopped the slide into the carrier, pivoting it at the thumbspot. With the smaller slides we don't do this but drop it in with the spot in the upper right corner of the carrier which accomplishes the same purpose.

### Packing

To ship slides, use the little box in which you receive them, putting a piece of corrugated board in the bottom, another between the first and second pairs of slides and a third on top. Or you can buy special cartons made for the purpose and which can be reused many times.

Follow the instructions of the entry blank as to shipping. In some cases they request the blank and dollar to one person, the slides to another; in some all the entry goes to one person. So read the rules.

### Good mounting

Now to get back to mounting. You can't spend too much time on this job or be too fussy. Sloppy mounting, or inept mounting that breaks down before the judges see your entry can spoil your chances. No magic formula is needed, just careful work and the right materials.

The mask you use will probably have one side metallized. That side goes towards the light, to minimize the heat on your film. So the shiny side of the film should be on the same side as the aluminum. The mask may have tabs punched through which are supposed to keep the film centered. Don't you believe it. The post office has a special machine for shaking films out of masks, we think. Slip your film under the tabs on one edge, then fasten that same edge to the mask, between the tabs, with tape. Don't use ordinary Scotch cellulose tape as the stickum will bleed under the heat, but try 3M #202 Wetordry which is a thin paper crepe with a special adhesive. A small piece is all you need. This will prevent your film from shifting, yet allow it to expand or shrink as the heat and humidity vary.

For binding the edges of the glass the Kodak nylon slide binding tape is excellent. A cellulose or paper tape will not last long, even if your glass has ground edges.

If you use metal mounts, and there are many excellent ones, you will find a sanded area where you can write, or you can get small stickers made by Dennison in a variety of sizes which will stick to metal or glass. They are pressure sensitive and can be re-used. You will find difficulty making glue labels stick to smooth metal mounts, unless you apply a coat of thinned-out shellac to the metal and burn it off. Glue

will then stick.

### Cropping

Now comes the most important suggestion. It can affect your chances of success. It provides you with a chance to improve your composition, if you do it right. The ideas above apply to slides in which the full frame is used. Often some cropping will improve the composition, perhaps because nature doesn't always group her elements to fit a two-by-three or three-by-four picture proportion. There are two principal ways to do masking; by applying tape to the edges to crop off some unwanted areas, and by cutting your mask to a different size. To use tape as a masking agent you must tape all four edges, else you will have two or three round corners and one or two square ones. This is poor framing and most judges will greet such a slide with total rejection. Also, your mask, if applied to one edge, will throw the picture off center in your slide and on the screen.

A better system is the one suggested by Glenn Brookins in the Journal back in January, 1953. It is widely used. In this system you cut the mask and overlap the pieces until you have the opening you want. If your picture is too long you cut across that dimension and move the ends together. If you want it narrower, you cut across the small dimension and you can make it only a quarter of an inch wide if that fits. It will have the round corners, too. Or by cutting across the mask both ways, you can reduce the mask to any dimension you want. (Use only half the mask.)

Stick the film temporarily to a cover glass with tape. Then with your cut mask try various croppings and sizes until you have what you want. Align the outer edges of the mask and that will align the edges of the opening. Use small pieces of the 202 tape to stick the pieces of the mask together, check the cropping against the film and if it is perfect, put temporary stickers from mask to film back to hold them in the proper relationship. The next step is to center the picture in the slide. It may be necessary to trim portions of the mask and even the film to do this. The uncut half of the mask can be an aid in centering and trimming and the cut portions can often be taped to it to maintain proper centering. The film should be permanently taped to the cut masks and the temporary stickers removed.

Yes, this cropping does take some experimenting, and it will be easier to do with practice. The paper masks are not expensive and you should not cut your film at all until you are sure you have cropped exactly as you want. In most cases you won't crop at all. But if you learn to crop well, you will rack up more acceptances, your pictures will look better and you will probably learn to examine your scenes more closely for better framing, better composition and better pictures.

The next step is to learn to spot and modify your slides which you can do with a small brush, big magnifier and water colors. Journal articles have covered this . . . but you have to develop the skill yourself through practice.

## NEW PRODUCTS

### Cameras



A new 35mm, the Canon V, is now reaching the stores. The new model features a single-stroke rapid wind lever that automatically winds film, counts exposure and cocks the shutter. The single window viewfinder permits use of either 35mm or 50mm lenses as normal, also provides a magnified image for critical focusing. Shutter speeds range from 1 sec. to 1/1000th, with synchronization for electronic and standard flash. A wide range of lenses and accessories are available. Price depends on lens desired, ranging from \$325 with 50mm f:1.8 to \$450 with 50mm f:1.2. A free booklet describing the camera and accessories may be had by mentioning the Journal from Canon Camera Co., 550 Fifth Ave., New York 36, N. Y.

A new technical and scientific camera is the Beattie Varitron Model E which uses either 35mm or 70mm film in magazines. Interchangeable shutters for instantaneous or time exposure which plug readily into the electrical system are provided with a positive interlock which prevents double exposure. Information from Photographic Products, Inc., 1000 N. Olive St., Anaheim, Calif.



Sawyer's, Inc., known for the Viewmaster stereo system, are entering the one-eyed field with a pair of low-cost cameras in 127 and 620 sizes. The new Nomad is fixed focus, 1/50 shutter and bulb, flash contacts and has an eye-level finder. The 620 model takes 12 2 1/4 x 2 1/4 pictures and is priced at \$6.95; the full-sized 127 at \$4.95, flash is \$2.50.

### Movies

An interesting new magnetic-optical sound projector is being offered by Kodak. The Pageant M/O. The regular features of the



Pageant are retained and to these have been added the expected characteristics of a magnetic sound projector, *plus*. The magnetic head produces excellent sound on either full 100-mil or 50-mil half track, or 25-mil striped silent film without adjustment. The optical head and magnetic head are close but separate. One special feature of considerable value is the method by which the record and erase heads are brought into play independently. The erase head contacts the stripe only when full recording position is needed. There is an intermediate position where the erase head is out of contact, called "overlap", which makes it possible to pre-record a musical score or sound effects in the usual manner, then rewind the film and record narration right over the music. Instead of the jumble you might expect from such a practice, the first sound is reduced in level about 50% by the second sound. This can be repeated several times if desired for dramatic reasons, with the last recording always the strongest and the preceding recordings reducing by 50% each time through. The new projector will sell for \$795.

A lens converter for projectors which changes the normal 2-inch f:1.6 lens into either a 2 1/4-inch or 1 1/2-inch has been announced by Kodak. The Bifocal Converter, which is priced at \$26.50, is intended for use on the Kodak Royal, Pageant and Analyst projectors.

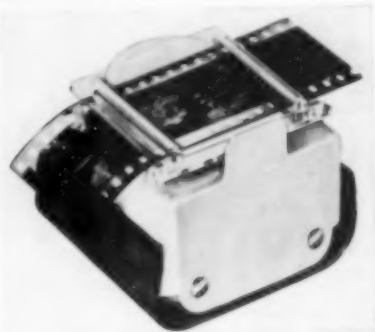
Several changes have been made in the handling of 16mm Anscochrome film. Several months back we announced prices for special processing of this film. The new system is much simpler to understand. The regular Anscochrome is sold with processing charges included. If it is exposed at E.I. 125, the Ansco laboratories in Union, N. J. and Chicago will give it the special processing to produce normal color at that speed if the package is prominently marked as exposed at 125. For this the added charge has been reduced to \$2.85 per 100-ft. roll. There is no charge for processing at E.I. 32. Ansco is also packaging this film as Anscochrome P.N.I. (processing not included) at a lower price. It will be processed for either speed at a charge of \$4.90. Films not specially marked, in either case, will be processed for E.I. 32.

Several new movie lenses are announced. Elgeet has a 9mm f:1.9 wide angle with click stops at \$34.25. Also a 38mm f:1.9 tele lens with click stops at the same price.

Steinheil is introducing a 25mm Quinon f:1.5 lens for 16mm cameras. It has click stops, focusses to 1 1/2 feet and lists at \$79.50.

### Accessories

A self-contained editor for 35mm film, or even for movies, is offered by Opta-Vue.



The magnifying lens is 5X and it can be used with guides for film, or for examining mounted slides. The complete outfit includes masks for 8mm and 16mm, four color filters, batteries and lamp and retails for \$2.95.



Once in a while there is something new in the mount line and this one by Omic, 202 W. 40th St., New York 18, is it. It is available in two sizes, 16 x 20 and 8 x 10. The face is clear plastic, the backing is mounting board, the print can be laid in position and will withstand reasonable shocks without being displaced. The extruded edge pieces slide on yet grip firmly. Prints may be changed in a moment if desired. If your dealer does not carry them, you can order direct from the manufacturer, who will send a descriptive folder on request.

A very thin tracing table with built-in light unit, suitable for tracing, retouching, spotting and coloring transparencies has been announced by Porta-Trace, Inc., 342 Clinton St., Binghamton, N. Y. It is made in four sizes, starting at 11 x 18 which is priced at \$32.50.

Exakta Camera Co. has introduced a control for automatic lenses when used with bellows or extension tubes. Known as the "Closed Attachment", the dual release operates the automatic diaphragm and the shutter from a single pressure. It is priced at \$7.50.

We have been mulling over this one for quite a while. We even had a good opening line worked out. Something about at last a meter manufacturer has come out with a meter calibrated to take care of the rapid advances in film speeds for a few years,

because this new GE Guardian meter is marked for E.I. 12,000. Then just a few days ago we were tipped off about a new film with E.I. 3,000! Honest. It seems to be designed for available dark photography. (Can't tell you about the film, except that it is, will be sold in one size only, in large quantities, to special users). So back to the Guardian which has a scale which should be good beyond this Christmas anyway. It is so simple even we can read exposures with it. We saw some color slides which took an exposure of three minutes at f:2, perfectly exposed, even if it was so dark they needed a flashlight to read the meter! It has four ranges of sensitivity, two with the Dynacell booster.

The simplicity lies in this. You set the film E.I. Then you preset the shutter speed. Press the button and the needle points to the correct f: stop. Or the lens opening can be aligned with the needle and the shutter setting will show in the Time window. Or it can be set to read direct in "exposure values" (new name for LVS), or Polaroid camera shutter numbers. The Guardian with case is \$34.50, Dynacell is \$7.95, Incident light attachment is \$1.50.

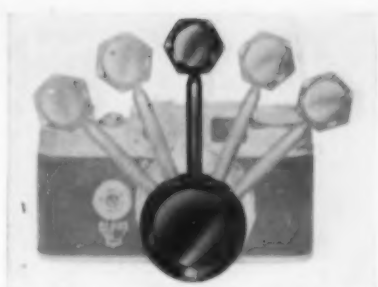


A new idea in bar lights is this one from Arel, Inc. The case is shaped to act as a carrier with the bulbs in place so the unit is ready for use when unpacked. Known as the PM V-Pak, the two-lamp model sells for \$12.95, the four-lamp at \$19.95.



A new Leicameter, the MC, which couples to the Leica M-3 has been announced by E. Leitz. It has internal switching for the two ranges and the booster cell connects through the mounting slides. It is calibrated for E.I. 6 to 1000. With booster cell and incident light attachment the price is \$39.

An ingenious gadget is the new Tiffen Polaroid Rotoscreen attachment. The polarizing filter mounts over the lens and a viewing filter in the extension handle permits adjustment to the subject lighting right through exposure. When the subject looks right in the viewer, it is right in the lens.



Available now in series 6 at \$18.95 complete, the several parts can be purchased separately, and it will also be ready in series 5 and 7 soon.

#### Flash



Graflex is introducing an AC converter with rechargeable nickel-cadmium battery for Stroboblast II, III and IV electronic flash units. It includes a built-in charger. It can be used as a battery-operated portable unit, as a charger or as an AC unit without the battery. The nickel-cadmium battery has a life expectancy of 15 years and will take more than 1000 complete recharges. The Converter may be purchased as part of a new Stroboblast unit, as a converter with or without battery or the battery alone. Complete it is \$102, the converter \$80 and the battery \$22.

A new calculator dial for the Limelite 60 which incorporates Ektachrome and Anscochrome 32 is being put on all new Limelites and may be purchased at \$1 to up-date present outfits from Yankee Photo Products, 3325 Union Pacific Ave., Los Angeles 23, Calif.

#### Darkroom

A professional developing outfit for Anscochrome in 3½ gallon size has been announced by Ansco. It includes all of the chemicals needed, including two shortstops and two hardeners. The new outfit will process 400 4 x 5 sheets of Anscochrome or the equivalent area of other sizes. It retails at \$21.45.

Ansco is also placing on the market a new all-purpose film and paper fixer called 3½-5 Rapafix. It fixes film and prints in less than five minutes. It is dissolved in 3½ gallons of water for fixing film or 5 gallons for prints. It retails at \$2.70. Mixed and unused it will keep indefinitely if properly stored.

#### Miscellany

Enteco is offering revised "Filter Information" charts showing filter data for both black and white and color films. The charts

include filter factors, ASA ratings of popular films, color temperatures of common light sources, etc. For a free copy mention the Journal and write Enteco, 610 Kosciusko St., Brooklyn 21, N. Y.

Iford, Inc., American subsidiary of Ilford, Ltd., has opened New York offices and warehouse. Ilford's products will be marketed through regular retail channels and product information service will be available. The range includes amateur and professional films, X-ray, industrial and graphic arts films, paper and chemicals.

Montgomery Ward has issued its 1956 camera catalog which includes foreign and domestic cameras of all types, plus much useful information. It is free on request.

#### Dog-Day Care of Color Film

With the hot, muggy days of mid-summer just around the corner, film experts at Ansco have come up with some practical, easy-to-follow suggestions to help color photographers.

Speaking specifically of the new high-speed Anscochrome, the Ansco experts point out that extremes of high temperature and humidity are the natural enemies of color film. When made in the factory and during storage before sale the film is carefully protected by air conditioning. The user may give his film the same protection by keeping his supply of unopened rolls in the refrigerator. This effectively protects the film against deterioration from extreme heat and humidity. Films so protected are most likely to produce the sparkling, natural effect so eagerly sought in color transparencies.

Film should be removed from the refrigerator about 24 hours before it is to be used.

Because of the extremely high temperatures likely to be encountered, film in the camera or out, should not be kept in the glove compartments of automobiles (nor on the shelf under the back window, either).

Once color film has been exposed, it should be developed as soon as possible. Exposed rolls should not be kept in the camera for weeks while one waits for an opportunity to shoot the last frame or two. To do so is to run the risk of damaging all of the other pictures on the roll.

Ansco scientists point out that the same suggestions also apply to the care and protection of black-and-white films.

#### PS&T

The August issue of PS&T featured papers presented at the TD Color Conference held at Rochester in May. Leo Pavelle, with ten years of experience behind him as a color finisher pointed out that the technical competence of a finisher's employees spells his success or failure. Mr. Pavelle had a successful record as a black and white quality finisher behind him when he entered the color business. He has found that quality control in color requires a scientific staff to achieve uniformity of product and reduce waste to a tolerable minimum. His firm now has 14 people employed as control laboratory technicians.

The same issue features a report of the very successful conference which was attended by 700, mostly finishers and an interesting editorial in which Paul Arnold analyzes the types who ask questions at technical clinics. It would be amusing if it weren't so true.



Pike's Peak at Convention Time

H. L. Standley

## Denver Convention Site Ready For Mob

### Large Attendance Expected From Wide Area

As this issue of the Journal goes into the mail we find the preparations practically complete for the 1956 PSA Convention in Denver. The local committee has intensified preparations and has been pulling together the last loose ends. Perhaps as you read this the Convention will be under way, but that is the way of the mails today.

Some last minute changes in programs have been reported, perhaps a few more will be required before the opening moments of the big show.

Harold Lloyd and Dr. Harold L. Lutes will start their stereo program at 8 P.M. on Tuesday night instead of 9. Glen Turner will present his feature movie "Horizons Unlimited" at 9 P.M. Friday instead of Tuesday.

"Editing the Amateur Film" by Ernest R. Humphrey will be at 2:30 Wednesday.

Members of the Print Clinic, Friday, 9 A.M. with Spee Wright as moderator will be Edward L. Bafford, FPSA, Raymond Caron, FPSA, James T. Johnson, APSA, Leslie J. Mahoney, APSA and Dorothy Pratte, APSA.

Fred Wiggins, Jr., APSA, Stanley Parke and Lewis F. Miller will present "Stereo Tricks, Tabletops and Ultra Close-Ups" on Friday at 9 A.M.

The principals in "Nature Slides On Trial" 10:30 A.M. Saturday, are Ludwig Kramer, APSA, Alfred (Nature Nate) Renfro, APSA, Henry W. Greenhood and George F. Brauer, APSA.

Participants in the Color and Nature Slide

Clinic, Saturday, 3:15 P.M. are: Floyd L. Norgaard, Dr. C. W. Biedel, George Clemens, APSA, Charles H. Green, Adolph Kohner, Pearl Schwartz Rice, FPSA, Hoyt L. Roush, Burdette E. White and Paul J. Wolf, APSA.

Floyd B. Evans, FPSA, will present his "Desert Photography In Death Valley" at 3:15 on Wednesday.

The Annual Convention is the big event in the PSA year and it is normally attended by a reasonably large percentage of the membership, considering the distances involved. While advance registration is desirable it is not required, nor is membership in PSA. In fact, provision is made for daily registration, or even for a single evening. If last minute changes in your plans have made it possible for you to get to Denver, come right along.

### Traveler's Handbook

A new booklet issued by Eastman Kodak Company offers a list of places overseas where travelers with photographic problems can find aid and assistance. It covers from Aden to the Virgin Islands, lists the major dealers in all principal cities and can be had free by asking for "Worldwide Photographic Headquarters" from Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y.

### Paper Backgrounds

Karl Baumgaertel (our West Coast demon reporter) noticed an ad in the S4C News of seamless background paper nine feet wide and twelve yards long. Having at various times spent considerable money and time buying and sewing together lengths of cloth for the purpose he was delighted to learn this and to pass the information on. He suggests large paper supply houses and suppliers of window dressing material as possible sources. We would suggest you have your local dealer order it from the Savage Universal Corp. which makes the paper in 107 inch width and in rolls of 12 or 50 yards, and in 30 colors including black and white. Most photographic stock-houses (dealers who supply professionals) carry it in stock or have samples from which you can order.

### Travel Aides

Erma DeWitt, New Paltz, N.Y. Mail or personal contact.

John Bartholomew, 35 Grandview Grove, Prahran, Melbourne S.1, Australia. Will be willing to aid any PSAer going to Australia particularly during the Olympic Games.

Chas. Bare, P. O. Box 327, Anna, Ill. Information on So. Illinois. He is interested in movies, b&w and color.

Ansel Adams, FPSA, will conduct a four-week tour of Japan and the Orient leaving San Francisco on October 26 under the auspices of Japan Tours, Inc., 391 Sutter St., San Francisco 8.

Cameras, Inc., 22 Leamington Road, Brighton 35, Mass., is offering three short New England tours between Sept. 14 and Oct. 11 and an air tour to Mexico starting Oct. 20.



## PSA Sponsors Contest For Foreign Students Entries To Tell American Story

To use photography to spread the story of how we Americans live and work is the purpose of a new contest sponsored by PSA. More than \$3000 in prizes are being offered to foreign students now studying at U.S. colleges and universities for their best pictures. The winning pictures will be used in a 100-print traveling exhibit which will be used both here and abroad to show the free world what these visiting photographers think of our way of life.

Top prize is a round trip flight to any place in the U.S. from his college home by T.W.A. plus \$100 expense money. Other prizes include an RCA TV set, a completely equipped Speed Graphic, a Bell and Howell 200-A magazine movie camera, a Remington noiseless portable typewriter, a complete Kodak Signet camera, Hart, Schaffner and Marx clothing outfits, a GE PR-1 exposure meter, Sylvania personal radios, Anscochrome gift packets, copies of the Photo-Lab Index, Stetson hats. In addition, each entrant whose work is selected for the traveling exhibit will receive a one-year subscription to TIME, a one-year subscription to POPULAR PHOTOGRAPHY, a copy of the 1956 PHOTOGRAPHY ANNUAL, a supply of Anscochrome film to fit his camera.

Entrants are encouraged to make as many pictures as possible which will reveal what has interested them while studying here. From these they are to select four which seem to them to best tell this story. Each of these four is to have attached a statement of why the subject has impressed the entrant. It has been suggested that the balance of the prints be sent to their homes with simi-

lar messages, to show their families and friends what they have observed here.

The four prints to be entered may be in any size from 2x2 to 8x10. Black and white prints only are eligible. Special entry blanks are being distributed by faculty advisors. Additional copies may be obtained from the PSA-Foreign Students Contest, Box 1872, Grand Central Station, New York 17, N.Y.

Judges of the contest will be Andrew Heiskell, Publisher of Life Magazine, Bruce Downes, Editor of Popular Photography and Don Bennett, Editor of the PSA Journal. Closing date will be Veteran's Day, November 11, and winners will be announced on Thanksgiving Day, 1956.

PSAers in college towns may be able to render some assistance in preparing entries and should contact the Foreign Students Advisor at the college to offer their services. Arrangements for circulating the traveling shows have not yet been made and plans will be published as soon as known.

### High School Winners to 77 Lands

Prize-winning prints in the Kodak-sponsored National High School Photographic Awards will soon be seen by boys and girls in 77 different countries under the sponsorship of the American Field Service and the U.S. Information Agency. The prints have already completed a successful tour of U.S. schools.

Field Service is the agency which brings foreign students here for an exchange year and sends U.S. students abroad to live with other families. The exhibit will help explain the program and our way of living as seen through the eyes of American teenagers. U.S.I.A. will distribute the show in countries not covered by Field Service.

### Tipsy

Al Schwartz has had quite a few inquiries about the source of the tilting device used in making his Tipsy. Many dealers do carry them but if yours does not he can get it. Ask for the Testrite No. D Tiltop made by Testrite Instrument Co., 57 E. 11th St., New York 3, N.Y. Price is \$1.75.

### Photo-Kina Reunion

Many PSAers in the Armed Forces in Germany as well as European members have planned a get-together during the Photo-Kina Exposition at Cologne. Active leader is Sfc. Robert W. Doms, 10th Inf. Div. Band, Nordkaserne, Würzburg, Germany. Acting as message center for visitors will be PSAer Dieter Wolff at the Voigtlander booth in the exposition. Among the events planned is a dinner.

### Sigismund Blumann

We are sorry to learn of the passing of Sigismund Blumann, a Charter Member of PSA, and an active advocate of photography throughout most of his life. He had been editor of Camera Craft and of Photo Art magazines.

## PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 3) by the 25th of the month and will normally appear in the next following issue. (Sept. 25th will appear in November.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

**WANTED** PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerran, FPSA, P.O. Box 3317, Lake St. Sta., Minneapolis 8, Minn.

**SALE**—Voigtlander RF Bessa, f3.5 Helmer, Compur Rapid shutter, tripod, tilting top, medium yellow filter, Kemp rubber lens shade, Weston meter, etc. First check for \$50 takes it. Arthur Hammond, Box 666, Portland, Texas 218

**SALE**—Bulox H-16 Deluxe with Stevens Variable Shutter, Like New. Paillard lenses, synch and battery motors, many other accessories. Will sell separately. Send for list. James G. Barrick, 1278 West 103 St., Cleveland 2, Ohio. 218

**SALE**—Wollensak 65mm f5.8 wide angle lens, coated, in Rapax shutter (1-1/400), full synch, mounted on recessed metal lens board for use on 314545 Speed Graphic. Equal to new condition. \$55. Graphic W.A. optical viewfinder \$5. Herbert D. Kynor Jr., Box 203, Blairstown, N.J. 218

**ARRIFLEX**—16—mint condition, 3 Xenon lenses, 150mm and 300mm Kilfitt lenses and adapter, wild motor, governor-controlled 24 fps motor, matte box, filter holders, Arri case, lead battery, 115-volt power supply and battery charger. Genuine change of plans only reason for selling to first offer of \$2000. Alto Exakta VX, late 1955 model, auto-flator, 10mm f3.5 Xenon, waist and eye-level finders, everready case, best offer over \$275. Cannot accept trades. Peter Deichert, Box 648, Bryn Mawr, Penna. 218

**SALE**—Retina IIIa outfit, wideangle, telephoto, accessory viewfinder, case. Perfect condition. \$250. Inspection privilege. Dr. A. W. Biber, 232 E. Main St., Spartanburg, S.C. 218

**SALE**—GE Color Temp. meter with case, \$25; 90mm f3.8 w.a. Angulon MX Compur, \$90; new 4x5 Graphic View II, Greflok back and case, \$125. George Jenkins, 1109 Park St., Van Wert, O. 219

**DENVER**—Want a ride to the Convention? I have room for 2 or 3 congenial people on a share-expense basis, going via Cleveland & Chicago. Lisa Obert, 41 W. 83rd St., New York 24, N.Y. 119

**SALE OR TRADE**—5x7 Stereo Graflex with original Dagor lenses. Complete, in mint condition with leather case and film holders. Best offer accepted or will trade for late model Roliflex or Hasselblad. R. G. Wilson, 823 N. Bragg Ave., Lookout Mountain, Tenn. 219

**SALE**—Kodak Medalist II, accessory back, 6 film holders, FPA, flashgun and carrying bag. \$120. Camera and accessories exc. cond., flashgun and bag good. N. W. Goodwin, R. D. 2, New Hope, Pa. 219

**SALE**—16mm motion picture film; 2000 ft. DuPont 825A fine grain release picture, 2000 ft. DuPont 901A Superior 2, single perf. In 1600 ft. rolls. Exp. date 7/37, 825 takes the 4000 feet. Paul J. Wolfe, Box 232, Butler, Pa. 219

**SELL OR TRADE**—For good photo equipment: PSA Journals since 1949; Photographic Magazine, 47 issues '37 to '46, all since '46; 12 issues, first two volumes of "Complete Photographer"; 60 issues of "The Camera" and Cameraette; Life Magazine, complete since its beginning with last issue of old life. Make an offer. Ralph H. Munn, 308 W. Nash St., Wilson, N.C. 219

**WANTED**—6", f3.5 THC in focusing C. mount. Clyde S. Driscoll, 4021 Hanover St., Dallas 25, Texas. 219

**WANTED**—Bulox Tiller or equivalent. View finders 50mm and 102mm for Cine Special II, also extra magazine. P. S. Beak, 8500 Trumbull, Skokie 3, Ill. 119

**SALE**—Fimo continuous projector attachment, 16mm, with mercury switch and case. Morse G-5 developing tank, 16-35mm. Best offers. P. S. Beak, 8500 Trumbull, Skokie 3, Ill. 119



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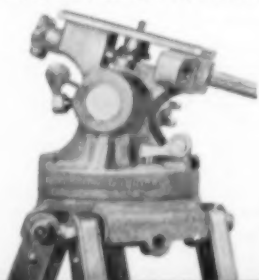
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# Cinema Clinic

Conducted by George W. Cushman

## Available Light

The still photographer has, in the last four or five years, instigated a new term in his lingo known as "available light" which means, simply, taking pictures with the light that exists on the subject. So far I haven't noticed the movie photographer rushing to that form of picture making.

I suppose available light shots would include outdoor shots in direct sunlight, which as we all know is the delight of the movie maker. But available light has come to mean something less than "good" which simplifies taking the picture by not having to use extra light, reflectors, and so on, and yet have a presentable result.

Should we movie makers concern ourselves with lighting of this kind?

To what extent should we restrict ourselves?

Perhaps it is not fair to compare movie shooting with still shooting, for although the still photographer does not concern himself with sequence shooting as a rule, we do almost entirely, for our efforts and results are definitely a string of related scenes that compose themselves eventually into sequences.

If we are testing a new camera, a new film, or just taking candid shots of the family or friends, available light shots may prove to be interesting, and may be much less bother to take.

But what of the serious scenes? Should available light be used merely for its own sake (whatever that may be) or should we not hesitate to improve any scene we take if an extra side or back light will make it better?

Many movie amateurs look to the professional for solutions of perplexing problems. What about available light among the professional motion picture photographers? Would they use it? Do they use it? And if so, why?

Let's rule out newsreel photographers who usually have no choice. Instead, let's look for a moment at the professional who is

making a serious production. Why would he ever use available light in movie making? There are two basic reasons: One is to give the picture reality, and the other is to create a certain mood.

Currently playing at movie houses around the country is "The Eddie Duchin Story", a Columbia picture in color based on the life of the famous piano player.

One whole sequence was filmed with available light. I cannot say that no auxiliary lighting was used, for I do not know that none was, but from all appearances we will assume that none was.

The scene to which I refer is one in Central Park in New York on a very rainy day when Tyrone Power is courting Kim Novak. Everything about these scenes indicates a very drab, dull, rainy day. The customary sidelights and backlights are gone. When Tyrone finally kisses Miss Novak the scene is so dark of the two of them that no details in the shadows are visible. The camera pans down to a reflection of their two heads in a small pool of water just as a pigeon walks through it and disturbs the mirrored scene.

Amateur movie makers would do well to study this entire sequence, for to all appearances only available light was used. Complete realism was established. The use of any back or side lighting would have given the scenes an artificial, studio look, but by eliminating all of the customary light placement the producers achieved realism through this available light photography.

Most of us, if we had a scene like that among our shots, would declare it to be underexposed badly. Perhaps this one was, too, depending upon how you care to look at it, but it gave realism which is indeed uncommon on the professional screen from a lighting standpoint.

This sequence in "The Eddie Duchin Story" proves that available light for movie makers is a technique that should be seriously considered for realism and for establishing certain moods. If floodlighting should become necessary in order to establish the required amount of light, it should be so placed that the end result appears to be available light on the subject at the time.

Scenes shot of people sitting indoors beside an undraped window are a prime example of available light photography. To shoot the scene just like that will give the picture realism, for the face will be well lighted from the light outside while the back of the head will be in a dark shadow. The movie photographer would be inclined to add a "liner" or back light, and although this would outline the head and separate it from the background, it would nevertheless give that artificial, "studio" look which the realist may be trying to eliminate.

Low key pictures often use back lights and strong side lights to accent certain features or details of the subject, but unless this is carefully done the scene takes on a forced or artificial appearance. To eliminate these extra lights will result in a flat and

lifeless subject, often appearing to fuse into the background.

Placing the subject at right angles to the available light will bring life into the subject, even though one side may thus become dark and underexposed. And although the experienced movie maker may never settle for available light shots due to their unevenness and their often unbalanced lighting, he should remember that at times this "natural" lighting creates a mood and gives reality that is not possible when lights are placed in their customary spots.

This is not a plea for every movie maker to begin at once to shoot his next scenes with only the light available at the scene of shooting, but the use of natural light does have its advantages, and as the park sequence in the Duchin picture brought out so forcefully, the use of available light in movie making does give a feeling of realism and it can create a definite mood.

Also, because it eliminates the use of bunglesome lights and blown fuses, it may be well for movie makers to consider its advantages for what they may be worth in his future filming.

Ed. Note. And if underexposure in color worries you, the announcement last month that Anscochrome N. P. I. could be processed for an exposure index of 125 should minimize that worry.—db.

## Eastern Zone

from p. 6

### Ridgewood (NJ) CC

The tenth annual color slide exhibit of the Ridgewood CC was the largest ever held by this PSA club with Irene Muzzio taking "Slide of the Year" honors, judges for the competition were Paul J. Wolf, APSA, Harvey Wobbe and Martin E. Husing.

Sixty four prints were entered in the eighteenth annual print show and top honors were won by Leonard Ochtmann, judging the contest were Hans Kaden, FPSA, William C. Bowman and James W. Kerr.

Elected to head the Ridgewood CC for the coming year is PSAer George Muzzio.

### Charter Oak (Conn) CSA

The annual picnic of Charter Oak was at Times Farm Camp and the "Slide-O-Gram" called it "A very happy kind of day with fun for all." "Now a real family affair, this annual event has become a high spot of our clubs activities for the serious photographer as well as his family. Can't quite tell whether the photographers or the 'small fry' were more interested in the oxen and the trained dog."

### Jamaica (NY) CC

Members of the Jamaica CC traveled up to Kingston, N.Y. as guests of the IBM CC and made it an over night field trip.

### Photographic Guild of Detroit

Maybe this list will help some other clubs come up with ideas for their monthly comp editions, it is the assignments for the 1956-57 season of the Guild—June—Signs of Spring, Sept.—Waterfront Pics, Oct.—Industry, Nov.—Farm Scenes, Dec.—Animals & Pets, Jan.—Action in Sports (closeups)

Feb.—Genre' Characterizations, March—Studies in Glass, April—Architecture, May—Outdoor Night Scenes. These assignments are for black and white.

For color they have the following: June through May in the order listed—Closeups of Buildings, People Doing Things, Pattern & Design, Autumn Pictorials, Birds, Animals or Insects. Character Studies, Winter Scenes Atmosphere & Moods and Wild Flowers & Fungi. Interesting assignments, don't you agree?

### Brooklyn CC

"The lights dimmed; the curtains parted and a chorus line of cuties came on . . . each baring a winner . . . the champagne flowed like old hypo." Nope your editor has not gone crazy, or has he? Just reading the first lines in the "Darkroom Dodger", club paper of the Brooklyn CC, but it goes on to say that if anyone remembers that, they were NOT there.

They did have a great time though at the annual dinner, honored guests were Dr. J. N. Levenson, Mr. and Mrs. Alfred Schwartz and Mr. and Mrs. Ralph Miller.

Elected as president is Sid Leslie; VP. Lou Dorfman; Treas. Arthur Baker; Rec. Secy. Morton Morrison and Cor. Secy. Antoinette Stibler.

### PSAers in the Limelight

Adolph Fassbender, Hon. FPSA, to be a featured speaker at the convention of the Professional Photogs Ass'n of New Jersey, October 1st and 2nd. Dr. J. N. Levenson winning plaques in both prints and color from Brooklyn CC. Alfred W. Hecht appointed Director of Who's Who in Pictorial Photography, Overseas Salons and Phillip Solomon, Director of Who's Who in Pictorial Photography, North American Salons. The appointments were made by PD Chairman Loren Root, APSA, splitting into two separate jobs the one held by the late Cy Yarrington, APSA. Both Al and Phil were long time friends of Cy and both will do a bang-up job. Congratulation to them both. William Pinfield reelected president of Concord CC. Ann Wallin winning print of the year at Albany CC. John Corrigan the Bill Kelly trophy winner at Teaneck. Ken Willey judging at Teaneck. Leslie Campbell top slide maker in TWO clubs, Amherst and Belchertown PLUS being president of the NECCC. B. J. Kaston, APSA, is one of the busiest PSAers I hear of, lecturing at Westchester CSC, Stamford CC and at the New Britain Civitans club, then he was one of the judges at the Danbury CC and the 1st Westchester International. Warren Savary, FPSA, winning two medals one for color harmony at the Mother Lode Slide Exhibit. Rev. Joseph R. Swain receiving his "4 Star" in color and a three quarter page spread in the home town paper. Medal winners in the National Club Slide Competitions. Leslie Campbell, Wilfred Kimber, Charles Hess, John Howard, Elmer R. Johnson, Frank A. Lacava, Violet Bornner, Bill Wehrle, William Harlow a "Golden Reel" winner in the Film Council of America's 1956 competition. Emma L. Seely, APSA, FACI, winning the best film presented by any member during the year, award presented by the Cleveland Photographic Society.

## NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman of 532 Pine Avenue, Long Beach 12, California. A self addressed envelope should be sent if an answer by mail is desired.

## Cine News

The St. Lazarus Cinema Club of East Boston, Mass., held their First Annual Film Festival and Dinner recently to bring to a close the club's activities for the season. The evening's entertainment was high-lighted by a showing of the Top of the Ten Best for 1955. In addition, an 8mm, 400 ft color film entitled "St. Lazarus Home and School Association" was premiered. Mr. Francis Vesce, who supervised production as film project coordinator, utilized a dual turn-table set up to provide the film with a musical background. As a gesture in appreciation for allowing the club to use its facilities, President Joe Marino, presented the Rev. Louis Toma, PSSC, a check from the club towards the new St. Lazarus Youth Center Building Fund.

An ingenious mobile power and lighting system was rigged up by members Bryan Sullivan and Joseph Gagliardi which permitted them to move about the hall recording sound and shooting movies without difficulty. This successful event brought the 1956-57 season to a close. After a summer hiatus, meetings will be resumed in September. Newly elected officers of this active movie club are: Joseph Marion, president; Gene Del Bianco, V.P.; Harold Kellel, Treas.; and Mrs. Rose Sistis, Secy.

The special show sponsored by the Amateur Movie Society of Bergen County and held at the Teaneck Free Public Library was very well attended. A capacity audience saw films by George Merz, FACI and Bill Messner, AACI. Vice-President Walter Wittman was master of ceremonies.

The program started with Bill Messner's "Hands Around the Clock" and then "Dark Interlude"—both international prize-winning films. The show was concluded with George Merz's "Thirteen Days Thru the Lens", based on the Navajo Indians and Monument Valley.

SEE YOU ALL IN DENVER . . .

## Book Review

When Nicholas Haz died so suddenly three years ago he was working on another of his teaching books on photography. It was to be a sequel to his "Image Management." Now his notes and sketches have been compiled by his widow, Louise, who taught along with Nick and knew his methods and his plans, and she has published them under his title of "Image Arrangement." She has done an excellent job. It is still Nick Haz writing and his copious pen sketches dot the pages, along with some carefully selected pictures by leading exhibitors. If you never had the basic groundwork of a series of Haz lectures, you can catch up with this book. If your dealer doesn't have a copy, you can get it for \$3.95 plus 20c postage from the Haz Book Co., Box 10823, Pittsburgh 36, Penna.

## EXHIBITIONS and COMPETITIONS

### Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.50 in each class unless otherwise specified.

#### PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Ralph L. Mahan, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

**NEWCASTLE UPON TYNE (M,T)** M closes Sept. 12; T Sept. 26. Exhibited Oct. 19 to Nov. 8 at Laing Art Gallery. Data: Newcastle Upon Tyne Photographic Society, 6 Broadholme Rd., Newcastle Upon Tyne 6, England.

**FRESNO (M)** Closes Sept. 17. Exhibited Oct. 5-14 at Fair. Data: Elmer Low, 1112 W. Andrews, Fresno 5, Calif.

**YAKIMA (M)** Closes Sep. 12. Fee \$2.00 Exhibited Sep. 26-30 at Central Wash. Fair. Data: Yakima Camera Club, P.O. Box 719, Yakima, Wash.

**CAVOLECADE (M,T)** Closes Sep. 12. Exhibited Oct. 1-27 at Gates Library. Data: Thos. H. Power, 5045 Procter, Fort Arthur, Texas.

**LINE-DONAU (M,C)** Closes Sep. 15. Exhibited Oct. 15 to Nov. 4. Data: Dr. Heinrich Wlepielski, 38 Nitzschstrasse, Linz (Donau), Austria.

**DELHI (M,T)** Closes Sep. 15. Exhibited Nov. 2-12. Data: T. Kasi Nath, 15A/29 Karol Bagh, New Delhi, India.

**MEXICO (M,T,SS)** M closes Sep. 10; T and SS on Sep. 29. Exhibited Oct. 18 to Nov. 8 at Palace of Fine Arts. Data: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F., Mexico.

**MEMPHIS (M,T)** Closes Sep. 19. Exhibited Sep. 30 to Oct. 14 at Brooks Memorial Art Gallery. Data: Dr. Carol C. Turner, Route 10, Box 288, Memphis, Tenn.

**PSA (M)** Closes Sept. 26. Exhibited at Photographic Society of So. Africa Convention. Data: B. N. Penny, P.O. Box 2431, Cape Town, So. Africa.

**ARGENTINA (M)** Closes Sep. 21. Exhibited Nov. 5-17 at Whitcomb Gallery. Data: Foto Club Argentina, Varana 631, Buenos Aires, Argentina.

**IRISH (M)** Closes Sept. 22. Exhibited Oct. 29 to Nov. 10 in Dawson Hall, Dublin. Data: Misa P. Thompson, Photographic Society of Ireland, 11 Home St., Dublin, Ireland.

**NITEROI (M,C,T)** Closes Sep. 22. No fee. Exhibited Oct. 30-31. Data: Sociedade Fluminense de Fotografia, Caixa Postal 110, Niteroi, Estado do Rio de Janeiro, Brazil.

**AMSTERDAM (M,T)** Closes Sep. 26. Exhibited Nov. 3-18 at Painters Assn. Art Gallery. Data: Dick Boer, Fuenz Limited, Haarlem, Holland.

**RIO DE JANEIRO (M)** Closes Sep. 30. Exhibited Nov. 16-30. Data: Associaçao Brasileira de Arte Fotografica, Rua Buenos Aires 145, Rio de Janeiro, Brazil.

**WORCESTER (M,T)** Closes Oct. 5. Exhibited Oct. 27 to Nov. 17. Data: E. Finch, 116 Westminster Rd., Rookwood, Worcester, England.

**ARIZONA (M,T)** Closes Oct. 10. Entry fee \$1.50. Exhibited Nov. 3-12 at Fair. Data: Arizona State Fair, Phoenix, Arizona.

**LUCKNOW (M,C,T)** Closes Oct. 10. Exhibited during Nov. and Dec. Data: S. H. H. Nasari, 65 Yahiapur, Allahabad 2, India.

**BORDEAUX (M,C,T)** Closes Oct. 10. Exhibited during Nov. and Dec. in Galerie des Beaux-Arts. Data: M. Andre Leonard, 17 Rue de la Ville-de-Mirmon, Bordeaux, France.

**CHICAGO (M)** Closes Oct. 15. Fee \$2.00. Exhibited Nov. 5 to Dec. 2 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

**VICTORIA (M,C,T)** Closes Oct. 15. M fee \$1.30. Exhibited at Art Gallery. Data: Joe. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

**HONG KONG (M,C)** Closes Oct. 18. Exhibited Dec. 3-8 at St. John's Cathedral Hall. Data: F. Fook Hing, Room 510 Bank of East Asia Bldg., Des Voeux Road C, Hong Kong, China.

**TURIN (M)** Closes Oct. 15. Exhibited during Nov. Data: Societa Fotografica Subalpina, Via Bugino 26, Torino, Italy.

**URUGUAY (M)** Closes Oct. 15. Exhibited Nov. 16-25. Data: Foto Club Uruguayo, Arda 18 de Julio 920, Montevideo, Uruguay.

**SAO CARLOS (M)** Closes Oct. 31. Exhibited Dec. 16 to Jan. 6. Data: Foto-clube Clube, San Carlos, P. O. Box 300, Sao Carlos, S.P., Brazil.

**BIELLA (M,C)** Closes Nov. 18. Exhibited Dec. 2-16 in Galleria d'Arte. Data: Cinesclub Biella, Via Vercovado 3, Italy.

**COIMBRA (M)** Closes Dec. 1. Exhibited in Feb. Data: The Grupo Camera, Rua F. Borges 117, 2nd Floor, Coimbra, Portugal.

**CUBA (M,T)** Closes Dec. 1. M fee \$2.00. Exhibited Dec. 15-Jan. 15. Data: Club Fotografico de Cuba, O'Reilly 366, alto, por Compostela, Havana, Cuba.

**OSHKOSH (M,T)** M closes Dec. 5; T Dec. 12. M fee \$1.50. Exhibited Jan. 1-20 at Paine Art Center and Arboretum. Data: Paine Art Center, P.O. Box 360, Oshkosh, Wis.

**SPRINGFIELD (M,T)** M closes Dec. 5; T Dec. 12. M fee \$2.50. Exhibited Jan. 2-20 at Museum. Data: Mrs. Marion D. McCarthy, Smith Art Museum, Springfield 5, Mass.

**MUNICH (M)** Closes Dec. 21. Exhibited Feb.-Mar. 1957. Data: Arbeitskreis Munchener Foto-Amateure, Steinstrasse 17, Munchen 17, Germany.

**UITENHAGE (M,C)** Closes Dec. 21. Exhibited Feb. 11 to Mar. 2 at Uitenhage Camera Club, P.O. Box 12, Uitenhage C.F., South Africa.

**SINGAPORE (M,S)** Closes Jan. 4. Exhibited Feb. 8-17. Data: Photographic Society of Singapore, 76 Raffles Museum, Stamford Road, Singapore 6, Malaysia.

**BIRMINGHAM (M,T)** Closes Jan. 21. Exhibited Feb. 11 to 23. Data: D. McH. Henderson, 254 Acheson Road, Shirley, Birmingham, England.

**JACKSON (M)** Closes Jan. 26. Exhibited Feb. 11-23 at Mississippi Power & Light Co. showroom. Data: J. T. Caldwell, Jr., P.O. Box 4208, Fndren Station, Jackson 18, Miss.

**MELBOURNE (M,T)** Closes Feb. 13. Exhibited Mar. 18 to 27. Data: Melbourne Camera Club, P.O. Box 930 G, Melbourne, Australia.

**ADELAIDE (M,T)** Closes Mar. 19. Exhibited Apr. 3 to May 4 at Centennial Hall. Data: Adelaide Int. Salon of Photography, 5 Adelaide Exhibition, 12 Pirie St., Adelaide, So. Australia.

### Other Salons

**INDIAN (M,C,T)** Closes Sep. 15. Exhibited Nov. to Feb. in Ahmedabad, Nawal, Surat and Bombay. Data: D. C. Engineer, "Sarang" Tolak Nagar, Ellis Bridge, Ahmedabad 7, India.

**PERIGUEUX (M)** Closes Sep. 15. Exhibited Oct. 28 to Nov. 18. Data: Dr. J. Merly, 27 rue de Metz, Perigueux, Dordogne, France.

**PORTUGAL (M)** Closes Sep. 29. Exhibited Nov. 17-30. Data: Centro de Alegria No Trabalho N. 060 Lisbon, Portugal.

**SOUTHAMPTON (M,S,L,T)** Closes Oct. 10. Exhibited Oct. 27 to Nov. 17 at Civic Center. Data: Exhibition Secy., Southampton Camera Club, 30 Carlton Crescent, Southampton, England.

**JAPAN (M,T)** Closes Nov. 15. Exhibited in Tokyo in Feb.; 5 other cities later. Data: Secretary, Photographic Salon of Japan, Asahi Shikun Bldg., Yurukacho, Tokyo, Japan.

### Color

#### PSA Approved

(For listing and approval send data to Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N.Y.)

**MEXICO (M)** Closes Oct. 15. Deadline Sept. 29. Four slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F.

**FULSA (M)** Closes Oct. 15-22, deadline Sept. 30. Four slides \$1. Forms: Mrs. Frances R. Elperman, 706 S. Cheyenne, Tulsa, Oklahoma.

**WORCESTERSHIRE (M)** Closes Oct. 17, deadline Oct. 6. Four slides \$1. Forms: C. J. Morrill, 27A Lichfield Ave., Newtown, Worcester, England.

**CHICAGO (M)** Closes Oct. 24, deadline Oct. 8. Four slides \$1. Forms: R. B. Hornor, APSA, 2935 Rosemont Ave., Chicago 45, Illinois.

**EVANSVILLE (M)** Closes Oct. 15. Deadline Oct. 8. Forms: Dorothy Lukemeyer, 825 Line St., Evansville, Indiana.

**ARIZONA (M)** Closes Nov. 3-12, deadline Oct. 10. Four slides \$1. Forms: Arizona State Fair, Phoenix, Arizona.

**VICTORIA (M)** Closes Nov. 11-25, deadline Oct. 13. Four slides \$1. Forms: James A. McVie, APSA, 2171 Bartlett Ave., Victoria, B. C., Canada.

**N. Y. PHOTOGRAPHIC SOCIETY (M)** Closes Nov. 12-16, deadline Nov. 12. Forms: Rudolf Burkhardt, Box 221, Yonkers, New York.

**MISSISSIPPI VALLEY (M)** Closes Nov. 12-21, deadline Oct. 30. Four slides \$1. Forms: John J. Holton, 8899 Cosens Ave., St. Louis 21, Missouri.

**BIELLA (M)** Closes Dec. 4-10, deadline Nov. 15. Four slides \$1. Forms: Cinesclub Biella, Via Vercovado 3, Biella, Italy.

**CUBA (M)** Closes Dec. 21-Jan. 5, deadline Dec. 1. Forms: Club Fotografico de Cuba, O'Reilly 366, alto, por Compostela, Havana, Cuba.

**SPRINGFIELD (M)** Closes Dec. 2-13, deadline Dec. 12. Forms: Marian D. McCarthy, Smith Art Museum, Springfield, Mass.

**OSHKOSH (M)** Closes Jan. 1-20, deadline Dec. 12. Forms: Paine Art Center, P. O. Box 360, Oshkosh, Wis.

**MELBOURNE (M)** Closes March 18-27, deadline Feb. 15. Forms: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

**NEW YORK (M)** Closes April 5-19, deadline March 8. Forms: Fred B. Shaw, 2410 Troutman Ave., Bronx 61, New York.

### Stereo

(For listing and approval send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

**STOCKTON-ON-TEES (M)** Closes Sept. 14 closing. 4 slides (or VM reels) \$1. Forms: James B. Milnes, 9 Elton Ave., Stockton-on-Tees, Eng.

**MEXICO (M)** Closes September 29, 1956 closing. 4 slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D. F.

**LIGHTHOUSE (M)** Closes Nov. 10 closing. 4 slides \$1. Forms: Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.

### Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Furr, APSA, 6024 Dukin St., Chicago 24, Ill.)

**12TH MISSISSIPPI VALLEY (Nature Section)** Closes Oct. 30, 1956. 4 slides \$1.00. Data from Dorothy Pratto, 5741 Winona Ave., St. Louis 9, Mo.

**16TH KENTUCKY** Closes October 30, 1956. Four prints four slides or four sequences, \$1.50. Data, P. O. Box 81, University of Louisville, Louisville, Kentucky.

### PSA Competitions

**NATIONAL CLUB COLOR SLIDE COMPETITION**—All clubs, four classes. Medal, ribbon, etc. Fees: CD clubs free, other PSA clubs \$4.00, non-PSA clubs, \$6.00. Data: Maurice Lank, 10829 Westminster Ave., Los Angeles, Calif.

**NATURE PRINT COMPETITION FOR INDIVIDUALS**—6 prints, \$57 to 1625, any nature subject except previous winners. Send prints to Howard Thornhill, 101 E. 24th St., Merced, Calif., by Nov. 1, 1956.

**NATURE SLIDE COMPETITION FOR INDIVIDUALS**—Closes Nov. 15. Slides to Dr. Donald T. Ries, 606 S. Main St., Normal, Ill. Rules from Warren H. Savary, FPSA, Sydenham Rd., Warren Twp., Plainfield, N.J.

**STEREO**—for individuals, four slides in glass. Fee: \$1 for 3 Competitions. Data: Ezra C. Poling, 45 Strong St., Rochester 21, N. Y.

### Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.



## Canadians

from p. 14

own local privilege. But by all means go about it. As a starter, strike out to double your membership.

Plan to latch on to some of the lads and lassies who, this 1956, according to present estimates will, in Canada spend over 130 million dollars in cameras and equipment and expose a total of around 200 million negatives and color transparencies.

## Hong Kong Tops Us Again

Against these big figure digits, Canadian exhibitors performance at the Calgary "Stampede" Salon does sound bit of an anti-climax. 13 Canadians, 3 from B. C., 6 from Ontario, 3 from Alta, and 1 from Quebec Province hit the salon acceptance roster with 28 prints.

As has become customary, the Hong Kong boys and Daisy Wu, 16 in number got the 'in' button on 30 prints.

But when 30,000 visitors or thereabouts saw the 171 print display, it was fine public relations for the good of photography.

## Camera Club Activities

With most CC's closed for the summer season, not a single club report has come your Editor's way during the past thirty days.

## Western Zone

from p. 10

club as are Floyd Evans, FPSA, Western Zone Director, and his wife Jenella. Also among the 85 members are Charles Norona, APSA, District Representative for Calif., and one of his committeemen, W. C. Tayloe. The new Color Division Chairman-Elect turns out to be El Camino Real's own Merle Ewell, APSA. Merle also happens to be one of the club's charter members.

Besides these national officers, we have other members in El Camino Real who are actively contributing their time as well as talents to PSA. They are Maurice Lank, Chairman of National Inter-club Contests, George Brauer, APSA, Color Program Chairman for the National PSA Convention in Denver and Eugenia Norgaard, Executive Secretary for PSA Roundups.

## Central Zone

from p. 8

the member clubs and returned home, and I, for one, want to commend all the folks who helped keep the show moving on the road, on schedule, and returning it in good shape."

NCCC has available a service which is not a contest but is designed for individual use in obtaining the thoughts of a qualified observer on the picture problem. The format is about the same for both print and color analyses. Prints or slides should be sent to the chairman who will in turn send the picture to an observer for the comments and the suggested helps.

## Gulf States Camera Club Council

From Emily Welch, corresponding secretary of GSCCC of Port Arthur, Texas, who writes the news for this bedraggled CZ editor, states that a new member club for

the GSCCC has joined recently. This is the Woodlawn Camera Club of San Antonio, with about 25 members, and offering both slide and print sets in exchange with other clubs, also judging service with written comments. GSCCC President, L. E. Stagg, Jr. APSA, welcomes the Woodlawn CC to participate in GSCCC activities. President of Woodlawn CC is Robert Collier of 1619 West Huisache, San Antonio.

There is a newly formed CC in Shreveport. Its name is Shreveport Portfolio Club. Their sponsor is H. Jack Jones of Montgomery, Alabama.

Scott M. McCarty of 102 S. Stanford, Sulphur, La., has accepted the job of Secretary of the PSA-GSCC Council Regional Portfolio. John P. Montgomery, Jr. of Orlando, Florida is the commentator. Word from PSA American Portfolio Secretary Hugh Curtis, indicates the long awaited PSA-GSCCC Regional Portfolio will soon be on its way.

## Chicago

In a recent issue of Stereo Flash, official bulletin of Chicago Stereo CC, there is some interesting material on photographing a ballet at the Civic Opera House. Quoting from the bulletin, "This is an immense stage, but a vantage point in the wings would lead you to believe that a few good stereos would result. The results were interesting and, while not in the exhibition class, a few may find their way into club competition.

It is almost impossible to combat movement of the floodlights from the opposite side of the stage and the shallow depth of field using a full f3.5 opening. For those who may be interested, our first problem was to come up with a film speed which would allow a reasonably fast exposure. It was finally decided to use outdoor Anscochrome at 1/25th using a unipod to steady the camera. Tripods and flash are taboo for practically all stage productions.

Several rolls of film were used but only one was sent for processing so we could judge the results. This produced a transparency a little too dark for projection so the remaining rolls were given a 50% increase in development and the results were quite satisfactory. The color, of course, is not true by any means but it is quite acceptable considering the lighting conditions."

Ed. Note: Why use outdoor film? Stage lighting is 3200°K. Why not pick the closest film? Type F is 3800°K. This accounts for any poor color rendition, because an article in May PS&T shows that Anscochrome can be developed for E. I. 150 without loss of color.

## Camera Clubs

from p. 13

people should cause you no trouble. Use a little psychology in asking. The affirmative approach is always good. 'Would you care to talk on Toning or Color Harmony at our March meeting?' Not . . . 'I wonder if you could find time to talk at our March meeting?' Don't make excuses apparent to them. Give a rope to grasp but pull it your way!

"In all cases be specific as to what you want. Suggest at least one subject. Give ideas of what might be covered.

"Those commercial people and PSA can be contacted by letter. Tell them what you would like, when, and give substitutes. Ask for information first . . . then set dates.

"Put some life in your thinking. A dull boy thinks dull. A dull program boy makes a dull program. This job is important. You are important. The club needs you and your ideas for a successful year.

"This is your chance to build your group up. Let's start now."

## Editor's Corner

from p. 2

Are we expanding photography by trying to force them into our mold of artistic competition when they are more concerned with making chalk marks on the fence? Do we deprive ourselves of a lot of fun that might be ours in teaching these beginners to make their idea of a picture a more interesting one because of improved technique?

I got a terrific hang out of meeting a young father with first child and first camera who stopped sending his work to a finisher a week after we met. Who built an enlarger and printing box in his basement shop, who finally built a better darkroom than mine, who added an interest in the art of photography to recording his daughter's daily doings and went on to become an exhibitor, but not a top one, before his early death. Another went on to become a successful commercial illustrator and movie maker. I've collected these thrills instead of salon labels and I know they last longer.

You may notice I have not suggested that we stop exhibiting or competing. I've only suggested that we add another thrill to our photography. That we don't ask a rank beginner to jump into our art competitions but instead offer him the helping hand of technical assistance until he has developed the skills that will enable him to tackle the art side if he becomes interested in it.

It will take some serious thinking on our parts, as individuals and as club leaders. We will have to plan programs specifically for these novices. Perhaps we should have them as schools for beginners, constantly repeating, emphasizing better photography of every kind.

In addition to the mass shows which Rex has mentioned, how about the field days and Town Meetings, the commercial shows where thousands fire away at models against silly backgrounds which result only in worthless negatives? A very small percentage of those who will pay admission into these events are club members and few of them will join because we don't now offer them a kind of photography they can enjoy. But isn't there room for all? After all, evangelists don't make their most powerful appeal to church members, they go after the ones who have no religion, to bring them into the fold. Should we do less?

And one last argument from the editorial viewpoint. We often wish that clubs would go out and entice one of the bang-bang boys to an occasional meeting so we could get some good news pictures! Even high-level exhibitors send us "news" pictures that we cannot reproduce, but some of these snapshot artists send in honeys. Oh, well, you just can't have everything.—dl.

## PSA Services

**Camera Clubs**—Fred W. Pix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.  
**Chapters**—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.  
**National Lectures**—Maurice H. Lewis, APSA, 333 W. 36th St., New York 19, N. Y.  
**Recorded Lectures**—Fred H. Kuehl, 2001 44th St., Rock Island, Ill.  
**Tape**—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.  
**Travel**—Tom Firth, APSA, Trepps, Md.  
**Travel Aides**—John P. Montgomery, Jr., P.O. Box 7011, Orlando, Fla.  
**International Exhibits**—East: Mrs. Elizabeth Plumer, New Castle, N.H. Central: Rudolph E. Schummer, 1158 N. Snelling Ave., S. Paul 14, Minn.; West: Kenneth Brown, 4195 Jackson St., San Diego 3, Calif.

## PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2003 Walnut St., Phila. 3, Pa.)  
**Editors**  
**PSA Journal**—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.  
**PS&T**—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St., S. Binghamton, New York.  
**Color Division Bulletin**—Floyd A. Lewis, 199-06 104 Ave., Hollis, N. Y.  
**Motion Picture News Bulletin**—James F. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.  
**Nature Shots**—Allred Reudor, APSA, 2018 Santa Barbara St., Santa Barbara, Calif.  
**P.J. Bulletin**—Edward C. Wilson, APSA, 372 St. Johns Pl., Brooklyn 17, N. Y.  
**Pictorial Division Bulletin**—Mary Able Root, 3314 Central St., Evanston, Illinois.  
**Stereogram**—Joseph W. Duroux, 631 Selden, Detroit 1, Mich.  
**Technical Division News Letter**—C. R. Hakanen, APSA, 10322 Lake Shore Blvd., Cleveland 8, Ohio.  
**Camera Club Bulletin**—Russell Kritek, APSA, 4949 Byron St., Chicago 41, Ill.

## Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

## Color Division

### All

**CD Membership Slide**—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.  
**Hospital Project**—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 621—19th Ave., San Francisco 21, Calif.

### Individuals

**Star Ratings**—Lloyd Robinson, Jr., 3755 Fairmeade Rd., Pasadena, Calif.  
**Slide Circuits**—R. B. Horner, APSA, 2935 Rosemont, Chicago, 45, Illinois.  
**International Slide Circuits**—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.  
**Slide Study Groups**—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.  
**Instruction Slide Sets**—W. F. Suydam, APSA, Chinney Ash Farm, Mt. Airy Rd., Basking Ridge, N. J.  
**Color Print Competition**—Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.  
**Color Print Circuits**—L. G. Young, 40 Madison Ave., Summit, N. J.  
**Color Print Set**—Mrs. Nan Justice, 721 N.W. 19th Court, Miami, Fla.  
**Hand Colored Print Circuits**—James Archibald, Yonkers, Pa.  
**International Slide Competition**—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.  
**Permanent Slide Collection**—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.  
**Library**—Hoyt L. Roush, Johnston Bldg., Charlotte 2, N. C.

### Clubs

**Veterans Hospital Slide-Getter Sets**—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.  
**Judging Service**—East: Frederic B. Shaw, 2410 Tremont Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7302 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)  
**Exhibition Slide Sets**  
**Slide Set Directory**—Dr. S. Wayne Smith, 1708 Bryon Ave., Salt Lake City, Utah.

**International Slide Set Exchange**—Frank B. Bayless, 120 Corwell Ave., Oil City, Pa.  
**Color Slide Circuits**—Mrs. Vella Piane, APSA, 1827 E. Fourth St., Long Beach, Calif.  
**National Club Slide Competition**—Maurice Lank, 10429 Westminster Ave., Los Angeles 14, Calif.  
**Color Print Sets**—Mrs. Nan Justice, 721 N. W. 19th Court, Miami, Fla.  
**Pictorial Chicago Project**—Mrs. Mildred Blais, 4111 Harvey Ave., Western Springs, Ill.

## Motion Picture Division

**Annual Film Competition**—Wm. Colin Kirk, 1197 Stout St., Denver 4, Colo.  
**Book and Film Library**—John T. Boos, 9110 Western Hills Drive, Kansas City, Mo.  
**Club Film-Program Exchange Service**—John T. Boos, 9110 Western Hills Dr., Kansas City, Mo.  
**Film Analysis and Judging Service**—Ernest F. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.  
**Music Service**—Miss Helen Welsh, North High School, 750 Herman Ave., Valley Stream, N.Y.  
**Technical Information**—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.  
**Continuity Service**—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.  
**Film Presentation Service**—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

## Nature Division

### All

**Print Contact**—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.  
**Instruction Slide Sets**—Ludwig Kramer, Cottage School, Pleasantville, N. Y.  
**Exhibition Slide Sets**—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.  
**Print Sets**—Howard E. Foote, APSA, 723 W. 168th St., New York 32, N. Y.  
**Librarian**—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.  
**Slide Study Circuits**—Alford W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.  
**Hospital Project**—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 621—19th Ave., San Francisco 21, Calif.

### Individual

**Star Ratings**—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.  
**Print Competitions**—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Michigan.  
**Slide Competition**—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

### Clubs

**Veterans Hospital Slide-Getter Sets**—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.  
**National Club Slide Competition**—Irene Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

## Photo Journalism Division

**Journalism Circuits**—Larry Ankersen, 148-26 29th Ave., Flushing 54, N. Y.  
**Critiques**—A. Vernon Davis, 417 Stratford Ave., Hagerstown, Md.

## Pictorial Division

### Individual

**American Portfolio**—Mrs. Barbara M. Siegel, 209 Braunsdorf Rd., Pearl River, N. Y.  
**International Portfolio**—Miss Ethel E. Hagan, APSA, Secy, 1616 N. Sherman Blvd., Milwaukee 16, Wis.  
**Star Exhibition Portfolio**—Roy E. Lindahl, APSA, P.O. Box 353, Dryden Plains, Mich.  
**Portrait Portfolios**—Mrs. Lillian Ettinger, 1310 Birchwood Ave., Chicago 26, Ill.  
**Portfolio Clubs**—Sten T. Anderson, APSA, 1247 Q. St., Lincoln 1, Nebraska.  
**Portfolio Medal Award**—Doris Martha Weber, FPSA, Jackson Rd., Hindley Lake, Ra. 2, Brunswick, Ohio.  
**Picture of the Month**—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.  
**Award of Merit (Star Ratings)**—Mrs. Lete M. Hand, 1927 Devonshire Ave., Lansing 10, Mich.  
**Personalized Print Analysis**—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 33, Mich.  
**Salon Workshop**—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.  
**Salon Labels (Encluse 14 stamp)**—James T. Johnson, APSA, 1712 Calle Cerro, Santa Barbara, Calif.  
**Membership**—East: J. M. Endres, APSA, 1235 Circle Drive, Tallahassee, Fla. West: Mrs. Ella T. McMenemy, 1166 E. Mountain Drive, Santa Barbara, Calif.

**Contests of the Stars**—Wellington Lee, FPSA, 44 Mulberry St., New York 13, N.Y.

## Clubs

**American Exhibits**—East: Frank S. Pells, 343 State St., Rochester 4, N.Y. Central: Dr. C. F. Wadsworth, 698 Brown Bldg., Wichita, Kansas. West: Bowditch Lemere, 14 Ocean Oaks Rd., Carpinteria, Calif. Gen. Dir. Ray F. Schwahn.  
**Club Print Circuits**—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N.Y.  
**Club Print Judging Service**—Don E. Haasch, 3003 Teton St., Boise, Idaho.  
**International Club Print Competition**—John A. Kelly, 468 Winnemans Parkway, Chicago 43, Ill.  
**Portfolio of Portfolios**—G. Carey Carpenter, 9334 Lemon Ave., La Mesa, Calif.  
**Salon Practices**—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
**Salon Instruction Sets**—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

## Stereo Division

### Individuals

**Personalized Slide Analysis**—Max Sorenson, 1119 E. Andrews, Fresno, California.  
**Individual Slide Competition**—Eura C. Poling, 63 Strong St., Rochester 21, N. Y.  
**Slide Circuits**—James W. Sower, The Detroit Times, Detroit 31, Michigan.  
**Large Size Stereograms**—Wheeler W. Jennings, 133 10th St., S., St. Petersburg, Florida.  
**Slides for Veterans**—George Towers, 19435 Rogge, Detroit 34, Michigan.  
**Old Stereo Library**—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.  
**Tape Recording Information**—Charlie Brooks, 1314 Aster Place, Cincinnati 24, Ohio.  
**Traveling Salon**—Ted Laasch, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.

### Clubs

**Club Slide Sets**—L. H. Longwell, APSA, 169 Geneva Ave., Elmhurst, Ill.  
**National Club Stereo Competition**—Glen Thrush, 1407 E. 11th Ave., #15, Denver 18, Colorado.

## Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers. Photographic Information—Don J. Mohler, Nels Park, Cleveland 12, Ohio.  
**Traveling Exhibits**—John F. Englert, 833 Washington Ave., Rochester, N. Y.

## Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

**Color**—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.  
**Nature**—Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.  
**Pictorial**—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.  
**Stereo**—Joseph W. Duroux, 631 Selden, Detroit 1, Mich.

## Master Mailing List

**Color**—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.  
**Nature**—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.  
**Pictorial**—Philip Solomon, 52 Lexington Rd., W. Hartford 7 Conn.  
**Stereo**—Eura Poling, 65 Strong St., Rochester 21, N. Y.

## Who's Who

**Color**—Mrs. Blanche Kalarik, FPSA, 5801 W. 43rd St., Chicago 18, Ill.  
**Nature**—Mrs. Louise E. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.  
**Stereo**—Jack Stolp, APSA, 382 Bellehurst Drive, Rochester 17, N. Y.  
**Pictorial**—N. American, Philip Solomon, 52 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.



## ABOVE the crowd

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If you want the *one* camera that lets you play the full register of your talents — if you want the *one* camera that is easily adaptable for every photographic assignment — if you want the *one* camera that gives everybody a *fair and square* chance at better pictures — your only logical and most effective choice

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*squares away for better pictures*

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